

THE

GRAMOPHONE

MARCH 1958

ONE SHILLING AND SIXPENCE

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Sub. Voic. STEVEN STARYK



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(Available March 7th)



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IMHOFS

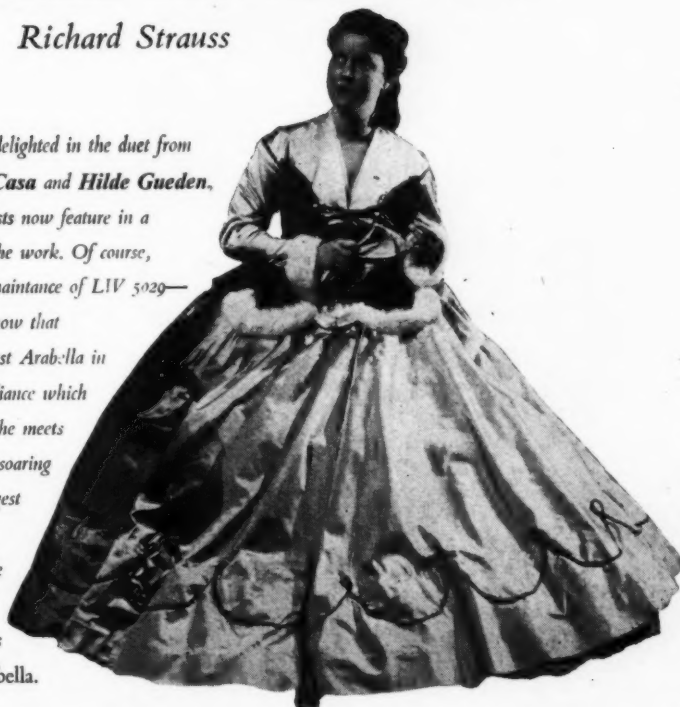
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Alfred Imhof Ltd., Dept. 513, 112/116 New Oxford St., London, WC1. Mus ' 878

FIRST COMPLETE RECORDING

ARABELLA*Richard Strauss*

All who, for more than four years now, have delighted in the duet from *Arabella* sung on LW 5029 by **Lisa Della Casa** and **Hilde Gueden**, will be thrilled to know that these two fine artists now feature in a complete full frequency range recording of the work. Of course, there may be some who have not made the acquaintance of LIV 5029—this is their loss. Even so, they are bound to know that **Lisa Della Casa** is without question the finest *Arabella* in the world today. The part calls for just that radiance which makes her voice outstandingly beautiful, while she meets its frighteningly severe demands with exquisite, soaring ease. Indeed, we would make so bold as to suggest that the whole cast is the finest which could be assembled for a recording of this work. Since the technical quality of the records will, we know, speak eloquently enough for itself, it seems to us that here, at last, is an extremely desirable *Arabella*.



ARABELLA LISA DELLA CASA
ZDENKA HILDE GUEDEN
MANDRYKA GEORGE LONDON
MATTEO ANTON DERMOTA

with **Otto Edelmann, Ira Malaniuk, Waldemar Kmentt**
and supporting cast

The Chorus of the Vienna State Opera
The Vienna Philharmonic Orchestra

conducted by

GEORG SOLTI
LXT 5403-6

German/English libretto with thematic index: 10/-



THE DECCA RECORD COMPANY LTD
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Vortexion

TAPE RECORDERS and AMPLIFIERS



The above recorder uses a synchronous capstan motor and for use on 12 volt car battery a 50 c/s \pm 1 cycle 230 v., 120 w., power supply unit is available as detailed below.

T.R.G.10 MINIATURE AMPLIFIER AND VERSATILE PRE-AMPLIFIER. A modern miniature amplifier, measuring only 4½ in. x 5 in. over front panel and projecting 10½ in. to the rear. Uses C core transformer material to obtain low external magnetic field and has less than 0.1% harmonic distortion at 10 watts output. The amplifier response is level 15 c/s. to 50,000 c/s. within 0.2 db. The 3-valve pre-amplifier will operate direct from recorder heads with correction networks for different tape speeds and switched inputs are provided for radio, microphone and gram, with correction for all recording characteristics.

"SUPER FIFTY WATT" AMPLIFIER. This heavy duty amplifier is available for long life under arduous conditions. The normal life being 5,000 hours without valve change.

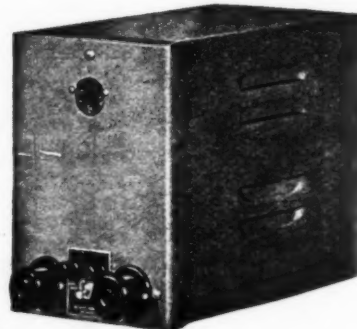
POWER SUPPLY UNIT for operation with Tape Recorder or similar equipment on 12V. car battery.

This D.C. to A.C. supply unit has been specially manufactured to provide 1% accurate 50 cycle A.C. power for 50 c/s synchronous motors and amplifiers sensitive to mains noise. The output from the 50 cycle is well filtered to reduce harmonics and give approximately the same degree of quietness as normal 50 cycle mains.

The efficiency is over 80% at wattages over 50. Terminals for a remote control switch are fitted to prevent carrying the heavy low voltage L.T. cables any distance from the battery. The unit can then be fitted at the point closest to the battery to prevent voltage drop on leads and the A.C. satisfactorily extended to any required position.

The unit is fitted in an 18 gauge steel case to give screening, but it should not be placed close to tape heads in case the field causes slight hum.

The case measures 9 in. x 6 in. x 9 in.



★ The total hum and noise at 7½ inches per second, 50-12,000 c.p.s. unweighted is better than 50 dbs.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

★ The power output is 4 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

★ The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

C.P.20A AMPLIFIER. This standard amplifier for extreme tropical use will operate from 230 c. A.C. mains or 12 v. car battery and give 15 w. output for a consumption of 5.5a. Inputs for 30 Ω balanced microphones, M.I. P.U. and Cr. P.U.

Full details and prices of the above on request

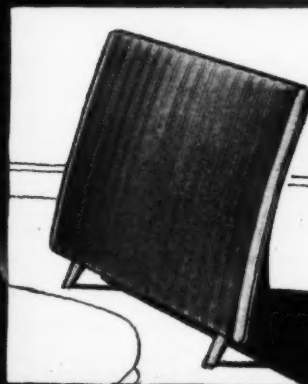
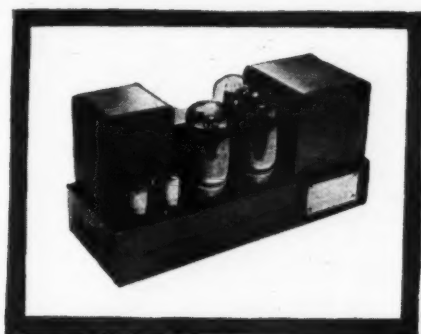
VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19

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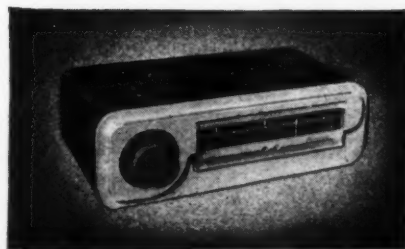
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matched for shelf mounting



for stage-by-stage installation

The J.10 is a high-quality all-purpose amplifier with built-in control stages. It will provide excellent standards of reproduction for modern domestic requirements. The unit is designed to be placed in any convenient position, and in particular, a shelf so that a cabinet is not necessary. The amplifier may be used with any one of three different Jason self-powered tuners which match it in styling and size to make the basis of a radio and record reproducing assembly of exceptional quality and pleasing modern appearance. Connections are standardised and installation could not be simpler. Each unit has distinctive polished copper escutcheon bars, uniformly styled, illuminated scale and matt black finished housing. The control knobs are also copper finished.

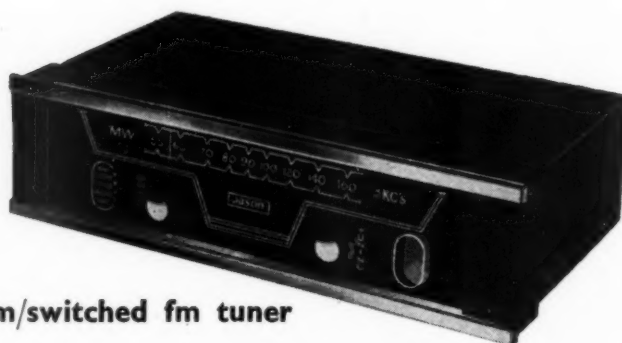
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J.10 amplifier

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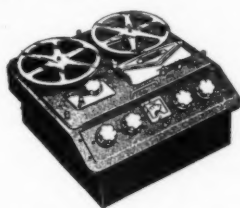
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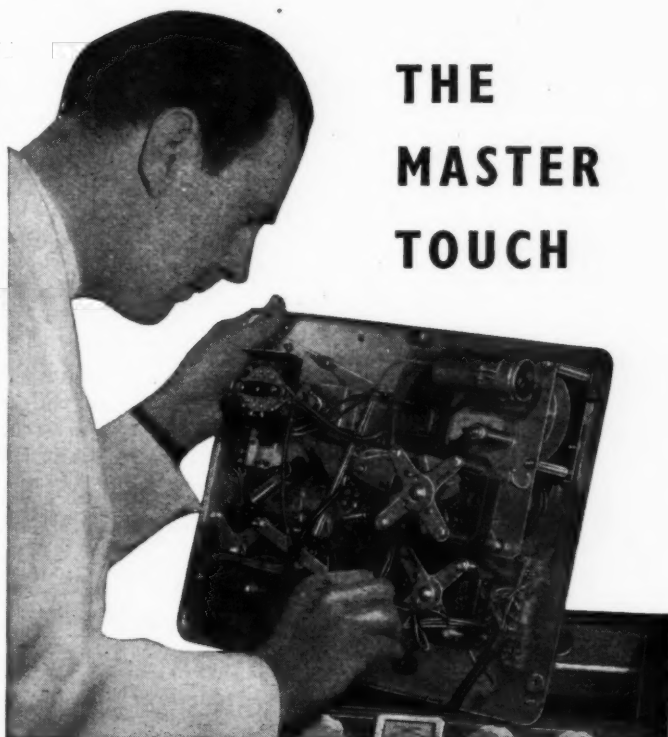
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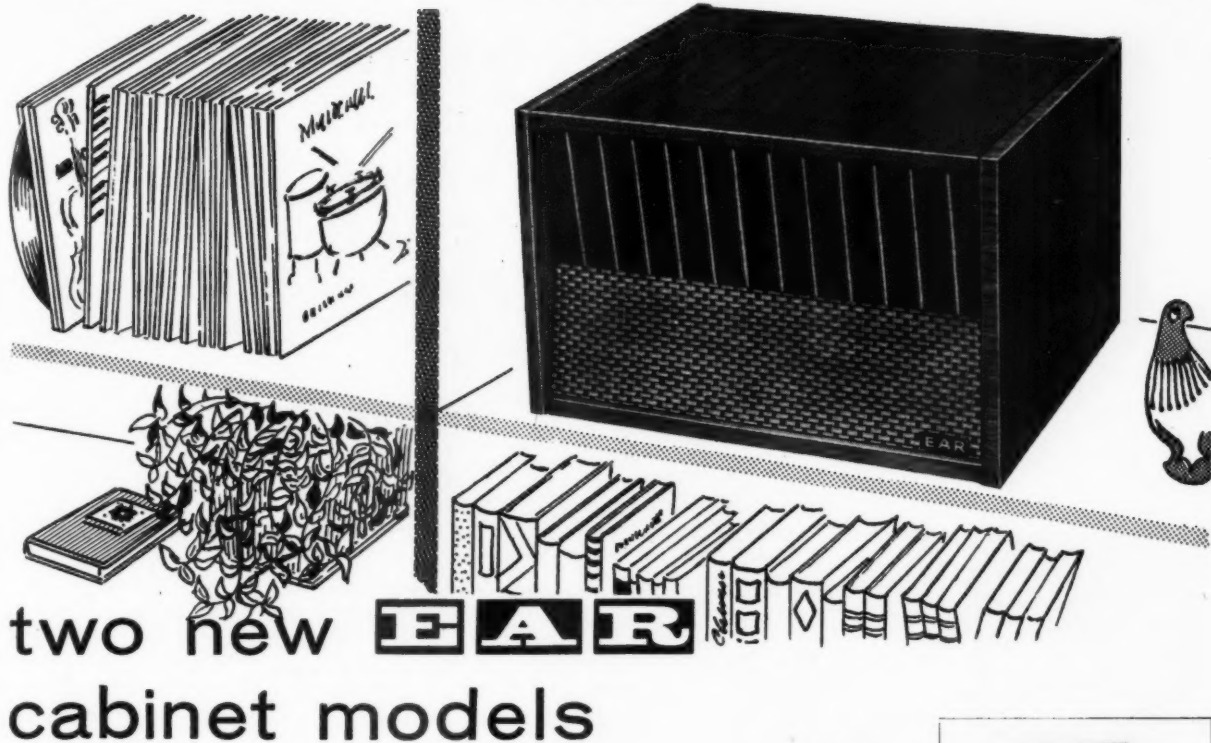
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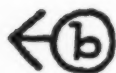
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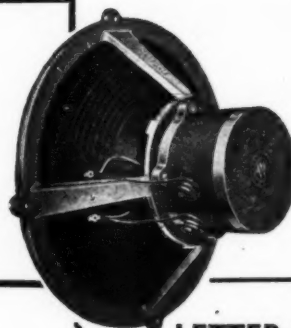
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HUGH

TOMMY

NUALA

EITHNE

Side 1

ON THE ONE ROAD, FOLLOW ME UP TO CARLOW, DUNA, CLANS OF IRELAND, FAMINE SONG, THE MINSTREL BOY, GREENSLEEVES, SHADRAC, WACK FOL-DE-DIDDLE, OLD ORANGE FLUTE.

Side 2

THE IRISH ROVER, A FHIR A BHATA (IRAWHATA), KENTUCKY BABE, NOTAL, PRIDE OF PETRAVORE, MOLLY BRANNIGAN, SHEEP AND THE LAMBS, STEP TOGETHER.

MAIREAD

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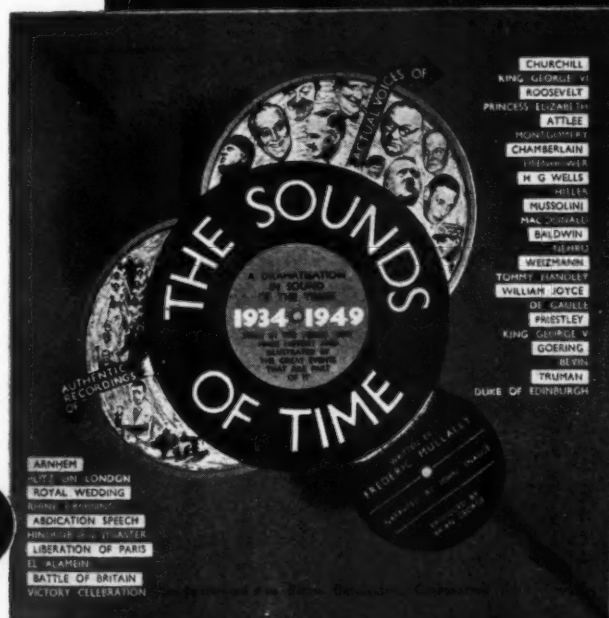
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Tel: HYD 6000 (60 lines)

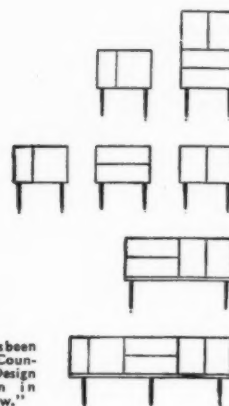
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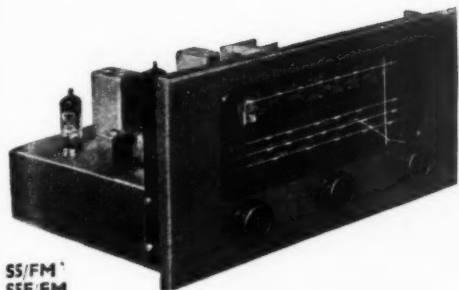
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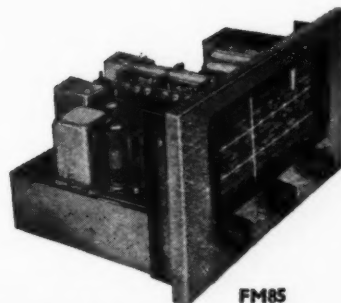
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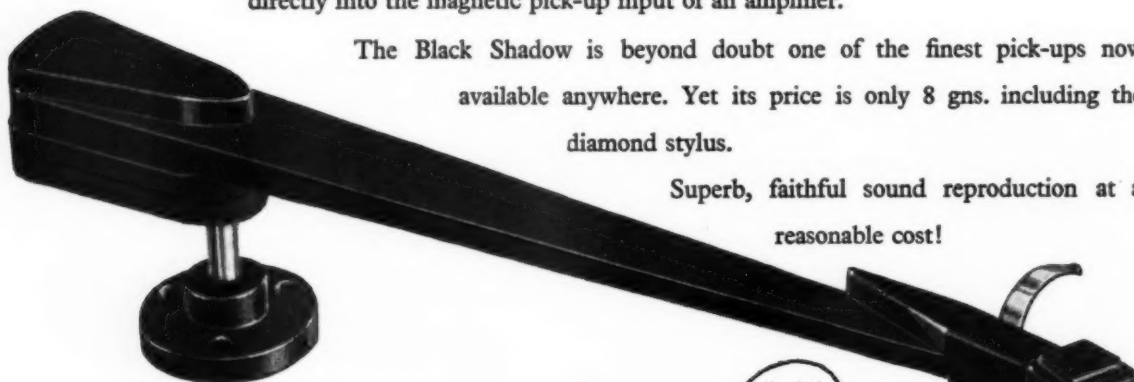
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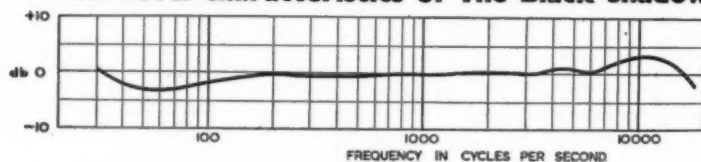
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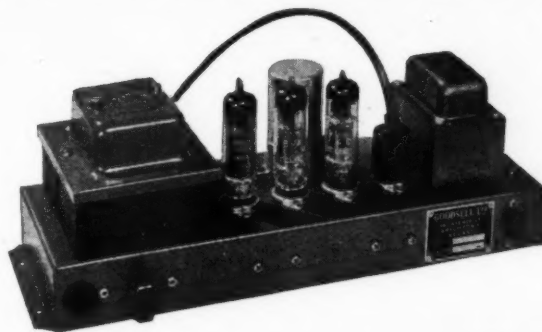
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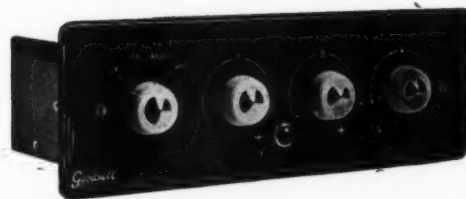


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A GREAT ORCHESTRA'S CENTENARY

By C. B. REES

"There are no bad orchestras, only bad conductors." That truth is vividly exemplified in the story of the Hallé Orchestra which, on January 30th of this year celebrated in an appropriate festive atmosphere in its own home, its hundredth birthday on the exact day. Founded by the fine conductor and pianist, Charles Hallé, who came from the industrial district of his birth, Hagen, Westphalia to industrial Manchester and the North, where he established his enduring fame. The Orchestra's idiosyncratic contribution to music was continued under the inspiring batons of Hans Richter, Sir Hamilton Harty, and today—since 1943—Sir John Barbirolli. Other batons played their part too, notably those of Sir Thomas Beecham and Sir Malcolm Sargent in the difficult and disruptive days of the second world war.

When Sir John took over the shadow of the old Hallé there were some who, not unnaturally, doubted whether it was possible to create again a new embodiment worthy of the past and able to establish a new tradition of its own. But what one Northern critic soberly called "a miracle" was achieved, and today the name and fame of the Hallé have spread across the world and made the name of Manchester synonymous with great music. Only a remarkable man could have achieved this. But then, Barbirolli is a remarkable man.

I am proud and happy to have enjoyed his friendship for many years, since before he was called to the most glamorous and publicised podium in the world, that of the New York Philharmonic Orchestra, to succeed the fearsome and mighty Toscanini. The boy from Southampton Row, London (where he was born) did not quail before this ordeal, and engaged at first for one season was so successful that he was asked to become the musical director of this world-famous orchestra for seven seasons. Barbirolli has a fanatical musical integrity. Like many great men I have been privileged to meet, and some to know, he is physically small in stature but is possessed of a dynamic vitality that seems to defy the ordinary human needs of regular meals and sleep and is permanently and brilliantly concentrated on the recreation of music that is alive, vivid, and as near to the truth of

the composer's mind as devotion, honesty and indefatigability can ensure.

Modest, simple in his tastes, completely devoid of "side" and pose, he is, on the

rostrum, the understanding master of his forces—and they love him for what he is—and the unchallenged pilot of the music. As an interpreter of the masterpieces, and,



Sir John Barbirolli

Fye Photo.

equally, a selfless and eloquent advocate of the works of our young composers, he puts the whole world of music gladly and gratefully in his debt. It is a glowing experience in the humanities to meet him in his Manchester flat after an arduous concert, share the meal which, donning apron and moving as confidently among his kitchen utensils as among his scores, he will have cooked for you, and talk about everything under the sun. He has wide-ranging interests of the mind, from law to cricket, political and literary biography to the conversation of the locals in the village pub, and it is an enlightening and amusing education to listen to his talk, flavoured with genial humour and a good cigar.

He is an enthusiastic enricher of our gramophone record repertory, currently under contract to Pye Records, and among

his greatest successes in this field are outstanding performances of Vaughan Williams's Symphony No. 8 in D minor, dedicated to "glorious John" and the Hallé, Elgar's Symphony No. 1 in A flat major and Mahler's Symphony No. 1 in D major. It is also good news that he has recently recorded Vaughan Williams's "London" Symphony. Fame has never tarnished Sir John's rich nature nor isolated him one whit from the loyalty of his colleagues and the warm affection of his friends, which he spontaneously reciprocates and enjoys wherever he may be.

The exuberant enthusiasm evoked by his Orchestra's happy birthday is the finest reward he could possibly seek for the enduring service he has rendered to music in our lifetime. May he and his players long continue to bless us with their delights.

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

IT should come of great interest to Mr. James Hamilton Brown, who wrote a plaintive letter in the December issue of *THE GRAMOPHONE* about the lack of Tomkins material on discs, that *Expériences Anonymes* has recently issued two discs in America devoted to sacred and secular music of the Elizabethan composer. Thomas Tomkins is nothing but a name in the history books, as far as most American (and, I should fancy, British) music lovers are concerned; and that two discs should be devoted to this forgotten figure augurs well for the ideals of *Expériences Anonymes*. Vol. I, the sacred music, is devoted to excerpts from *Musica Deo Sacra* of 1668 (it was a posthumous publication; Tomkins' dates are 1573-1656). Vol. II contains selections from the 1622 book of songs. The latter is especially delightful. Tomkins was typically Elizabethan in the plasticity with which he handled his prosody, the hint of modality in his melodies and the general freedom of expression. The religious music is an interesting bridge between the complicated polyphony of a Byrd or Gibbons and the more homophonic style of a Purcell. Both discs feature the In Nomine Players and the Ambrosian Singers. The recorded sound is excellent, and the use of old instruments, plus organ continuo, give an air of authenticity. A most unusual and interesting release.

After a lapse of several years, Haydn Society is back on the market with two discs of Italian Classical Symphonists (Viotti, Sammartini, Albinoni, Sarti, Rossetti, Giordano and others; played by the Italian Chamber Orchestra under Newell Jenkins); a disc of two Mozart trios with Lili Kraus, Willi Boskovsky and Nikolaus Huebner; some Bach harpsichord music played by Christopher Wood; Mozart's Violin Concertos Nos. 1 and 4, with Boskovsky and a chamber orchestra conducted by himself; and Bach's Concertos in C and D minor for

three harpsichords and the A minor for four harpsichords, with Danish musicians and the Copenhagen Collegium Musicum under Lavad Friisholm. Haydn Society always had one of the choicest catalogues in the business (until it decided to compete with the big boys in such matters as Schubert *Unfinished* and Schumann piano music), and it is a pleasure to welcome the company back to the fold. One hopes that some of its distinguished early releases will be restored: the series of Haydn quartets, say, or a selection of the better-recorded early Haydn symphonies.

A small concern named Lambert and Mycroft, of Haverford, Pennsylvania, has been delighting American vocal collectors by importing the H.M.V. White and Gold Label special recordings and making them available here. At hand is a two-disc *Bohème*, selling at \$12.95 (not cheap), featuring Gigli, Albanese and Poli, with the Scala forces conducted by Umberto Berrettoni. The recording, we are told, was made in 1938. Gigli is in admirable voice, and Albanese was then in her prime, singing a typically intelligent, sensitive Mimi. This is the best singing performance of the opera I know: and for what other reason do we go to the opera?

The only other operatic set of the month is a *Fidelio* from Decca. Leading singers are Leonie Rysanek, Irmgard Seefried, Dietrich Fischer-Dieskau (as Pizarro), Ernst Häfliger and Gottlob Frick. The Bavarian State Opera and Chorus are conducted by Ferenc Fricsay. Some of the dialogue is presented recited by actors rather than the singers. This has always seemed to me an unsettling practice. The voices of the actor and the corresponding singer never match. Can it be that singers have such bad speaking voices? I refuse to believe it. Otherwise this is a competent, though not outstanding, performance. The honours go to Fricsay for a powerful, sympathetic account of the

score. He impresses as one of the best all-round conductors in Europe. Rysanek forces a bit, though she is an accomplished artist. Fischer-Dieskau, however, seems miscast. In an effort to get a sonorous quality that is alien to his voice, he does everything but bark. The other singers are fine.

In the operetta category is an Epic disc of excerpts from Lecocq's *Fille de Mme Angot*, a lovely score sung with sparkle by French singers conducted by Jesus Etcheverry.

Liszt is suddenly being featured; and, what is interesting, seldom-played Liszt. M.G.M. has four discs of Liszt's organ music, played by Richard Elsasser on the organ of the John Hays Hammond Museum of Gloucester, Mass. Included in the repertoire here are the *Weinen, Klagen* Variations, the *Evocation à la Chapelle Sixtine*, the Organ Mass, Organ Requiem, Fantasy and Fugue on BACH, Fantasy and Fugue on *Ad Nos, ad salutem undam* and many others. Listening to all at one sitting is discomfiting: too much rhetoric, not enough substance. But what rhetoric! Taken in small doses the discs are fascinating, and Elsasser plays well. Almost an equal curiosity is a Vox disc of Liszt operatic transcriptions ably played by Alfred Brendel. Again rhetoric predominates, and again what pianistic rhetoric! Transcriptions from *Lucia, Trovatore, Norma, Benvenuto Cellini, Tannhäuser* and *Tristan und Isolde* are on the disc. On the Zodiac label, Irén Marik, a Hungarian pianist resident in America, can be heard in the *Berceuse, Vallée d'Obermann, Bénédiction de Dieu dans la Solitude* and *Apparition No. 1*. I have never heard this pianist before, either on records or in the concert hall, but she is notably equipped for her task: an enormous technique, a fine style, a singing tone and a real insight into Liszt's world. Her future work shall be watched with interest.

The late baroque school is represented by a Vox three-disc album of the Six Concertos for Violin and String Orchestra by Tartini with Renato Biffoli as the soloist and the Musici Virtuosi di Milano conducted by Dean Eckertsen; and by a Vanguard three-disc set of Vivaldi's *L'Estra Armonico* with Jan Tomasow and Willi Boskovsky (how does he spell his name?—see *supra*, under Haydn Society) as the violinists with the Chamber Orchestra of the Vienna State Opera under Mario Rossi. Both are good sets. An asset of the Vox is the detailed programme booklet by Joseph Braunstein. Both companies have supplied clear recording, musicianly performances and excellent solo instrumentalists.

Two Bach discs are worth noting. For Unicorn the French organist, André Marchal, has recorded the third part of the *Klavierübung*, playing the Holtkamp organ in the Kresge Auditorium of the Massachusetts Institute of Technology. The music is wonderful, and the admirable Marchal handles it with authority. The Canadian pianist, Glenn Gould, has recorded the Fifth and Sixth Partitas for Columbia. Gould is the young eccentric who walks on stage with a big handkerchief flapping from a side pocket, who seats himself on a chair that seems to be only a few inches off the floor, who conducts himself à la Stokowski

while he plays, who sings along and makes terrible faces. But he can play the piano. Here we see neither the chair nor the gestures nor the faces; but we do hear him singing along; and we also hear polished, superbly controlled, rhythmically alert piano playing. Two fugues from the *Well-Tempered Clavier* are included on the disc.

London has released the Act 3 of *Walküre* and the *Todesverkündigung* of Act 2, with Flagstad, Edelmann and the others. This album has been available in England for several months. Not available, at the point of writing, is Flagstad's Brahms song recital—the *Vier ernste Gesänge* and a group of well-known pieces. She is miscast in the *Ernste Gesänge*. Here more than a glorious vocal outpouring is needed. Flagstad seems to have little idea of the music, and certainly she does not feel it. She sings the first two in key and transposes the latter two songs a semitone down. A more interesting vocal disc from London is named *An Evening at the Lyric Opera of Chicago*, and features Tebaldi, Simionato and Bastianini. Georg Solti conducts the Lyric Opera Orchestra, a group that is not ready to compete seriously with the Wiener Philharmoniker. Much fine singing can be heard here, though Tebaldi is not as steady as she can be. The *Gioconda* duet, however, is brilliant; and Simionato in her three arias is unfailingly dependable and stylistically authoritative.

A novelty from Columbia is the Busoni Violin Concerto, played by Joseph Szigeti and the Little Orchestra Society under Thomas Scherman. Busoni's E minor Violin Sonata, with Szigeti and Mieczyslaw Horszowski, is also on the disc. Both works are in a quite orthodox post-romanticism. While they deserve an occasional hearing, it is hard to see how they could be considered repertoire items. Szigeti's noble musicianship remains untarnished; but, alas, he has considerable trouble trying to control his bow.

Also from Columbia are two discs of the 1957 Casals Festival in Puerto Rico—the festival at which Casals suffered a heart attack and did not appear. The two discs, featuring Serkin, Schneider, Stern, Katims, Istomin and Horszowski, offer little that has not been recorded before and much that has been recorded better. The only item of substantial interest is a rehearsal, with Casals on the podium, of the first movement of Schubert's *Unfinished*. He rehearses the players, speaking in English, cajoling, singing (a typical conductor's voice), arguing politely and considerately. Admirers of the grand old man will be delighted at this candid close-up.

Beethoven String Quartets

Due for release this month by Capitol is a packaged set of Beethoven's last String Quartets (Opp. 127, 130, 131, 132, 135 and the *Grosse Fuge*, Op. 133) by the Hollywood String Quartet. The five 12-inch LPs (PER8394-1/5), available in a Presentation Box with notes by Desmond Shawe-Taylor, are priced at £10 8s. 6d. The records are not obtainable separately. It is hoped that a review of this set will appear next month.

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By

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BACH. Harpsichord Concerto in D minor, BWV1052.

HAYDN. Harpsichord Concerto in D major. *Concerts Arts Chamber Orchestra* conducted by *Sylvia Marlowe* (harpsichord). Capitol P8375 (12 in., 41s. 8½d.).

Sylvia Marlowe is the American harpsichordist whose records of the Bach and Handel flute sonatas (with Julius Baker) got into our catalogue some four or five years ago. Since then her records have been issued in America only, and this is the first to appear in this country which shows her as a soloist. Her scholarly approach to old music must be due at least in part to the fact that she was at one time a pupil of Nadia Boulanger. She has the eighteenth-century style at her finger tips, and adds trills and flourishes not printed in the music with authentic effect. She also has a good deal of technique, and as the orchestral accompaniment is nicely managed, and the recording quality admirable, there is plenty to enjoy on this disc. Purists might cavil at her prolonged use of 16-foot tone in the Bach, and perhaps her rhythm is not quite as rock-like as it might be, or was this only in comparison with Richter, to whom I had been listening just before? A defect, if it is a defect, that her performance shares with Richter's is that in neither case was Bach's piano observed in bar 174 of the first movement. Bach put in so few dynamic marks that it is a pity to ignore those that are there. Miss Marlowe had to slow down to fight her way through the cadenza in the last movement, and there were momentary untidinesses here and there, but nevertheless these are good, sound, scholarly performances. The Haydn had sparkle as well as other virtues, but why are we only allowed to hear this work on the harpsichord? The first edition is described as for harpsichord or forte-piano, a common trick at the time (1784) to catch two sets of customers with one work. Even Beethoven's Op. 2 sonatas were similarly described, and no one pretends they sound well on the harpsichord. You can sometimes tell which instrument the composer had in mind by looking for *crescendi* and *diminuendi*; if there are some, then the music is for piano, whilst if there

are none it is probably for harpsichord. The Eulenburg score gives two cadenzas said to be by Haydn, and these are full of the words *cresc.* and *dim.*, so these at least must have been written for a piano performance. The work sounds very nice on the harpsichord; I would merely point out that we now have four versions for this instrument and none for what may well be the one the composer wanted. Miss Marlowe, incidentally, does not play Haydn's cadenzas. R.F.

BEETHOVEN. Violin Concerto in D major, Op. 61. *Igor Oistrakh* (violin). *Pro Arte Orchestra* conducted by *Wilhelm Schüchter*. Columbia 33CX1514 (12 in., 41s. 8½d.).
Campoli, L.S.O., Krips (5/52) (R) LXT5350
Ricci, L.P.O., Boult (1/53) LXT2750
Menuhin, Philh., Furtwaengler (2/54) ALP1100
Kulenkampff, Berlin P.O., Schmidt-Isserstedt (4/54) LGX06017
D. Oistrakh, Stockholm Fest., Ehrling (12/54) 33CX1194
Schneiderhan, Berlin P.O., Kemper (6/55) DGM18099
Elman, L.P.O., Solti (11/55) LXT5088
Gimpel, Bamberg S.O., Hollreiser (12/55) FL9340
Milstein, Pittsburgh, Steinberg (7/57) P8313
Heifetz, Boston S.O., Munch (9/57) ALP1437

One must always emphasise which Oistrakh is which, for records of the "other" one are often bought under misapprehensions. And this is the "other" one on this record, Igor, son of David, and a very fine fiddler, but lacking his father's absolute mastery. He has nice, clean, lyrical tone, with occasional tiny lapses as to intonation; for instance, his entry in the first movement is not quite assured, though one must add that this is for the soloist the most unnerving entry in any concerto. But I was more worried by the fact that he was placed too close to the microphone (perhaps in compensation for the fact that his father, on a rival version, is too distant). Balance is better in the slow movement; I suspect some microphone juggling in the bassoon solo in the finale. The orchestral playing is splendid and, in the tutti, well recorded. However, my own personal preference is for Heifetz. R.F.

BACH. Piano Concerto in D minor, BWV1052. *Svjatoslav Richter* (piano). *Czech Philharmonic Orchestra* conducted by *Vaclav Talich*. *Partita No. 3 in A minor*. *Hugo Steurer* (piano). Supraphon LPV262 (12 in., 41s. 9d.).

Svjatoslav Richter is, as everyone must know, Russia's wonder pianist, middle-aged, temperamental, and not so far allowed through the curtain. His younger compatriots, Gilels and Malinin, for instance, all acknowledge his supremacy. He has his oddities. He must have recorded this Bach concerto in Prague on the same visit that he had the Prague Opera House kept open

all night so that he could practice till dawn. He gives a most beautiful performance of the Bach D minor. Many pianists get a feeling of intensity by pressing on relentlessly, urging the music forward all the time. Richter does the opposite. You continually feel that he is easing the tempo, and he seems to have all the time in the world for what he wants to do. And yet his technique is stupendous. He has a magical way of almost stroking the demisemiquaver runs before bar 150 in the finale, and I do not remember any other player who could toss off the cadenza at the end both in tempo and with no sign of strain. His rhythm is rock-like and every note is completely under control.

The orchestral accompaniment is adroit and the balance satisfactory, though the quality of the sound leaves something to be desired. On the reverse there is a Bach partita (not, alas, played by Richter) and here, too, there is some distortion, and also some pre-echo. Mr. Steurer, whose name is new to me, is described on the sleeve as German, and "laureate of the State Prize", whatever that may mean. He struck me as only moderately distinguished, and the Allemande shows him ignorant about eighteenth century conventions as to dotted notes. R.F.

BERLIOZ. The Damnation of Faust: Hungarian March and Dance of the Sylphs. *Prague Radio Symphony Orchestra* conducted by *Jiri Pinkas*. **SMETANA.** The Prague Carnival. *Czech Philharmonic Orchestra* conducted by *Václav Talich*. Supraphon SUEC813 (7 in., 13s. 2½d.).

One of the projected works of Smetana's last years was *The Carnival in Prague*, a large-scale symphonic suite which the composer seems to have visualised as something of a parallel to *Má Vlast*. In the event only the Prelude was written, an *Introduction* and *Polonaise*. It makes interesting hearing on this present disc, proving to be a slightly subdued relation of the dance form; unlikely, perhaps, to alienate affection from some of Smetana's better-known works, yet well worth an occasional outing. It does in any event receive here a good performance (though some of the solo string passages sound insecure), and a quite exceptionally good recording, among the best of 45's available.

In this respect it is more fortunate than the Berlioz pieces, much less well recorded. The *Dance of the Sylphs* suffers from a dull performance, the *Hungarian March* from a recorded balance in which the trumpets are barely audible. "Never look at the brass," said Richard Strauss, advising young conductors, "it only encourages them." Yet even Strauss would surely have had a good look here; for the players, unusually, certainly do appear to have needed some encouragement.

This particular obstacle to enjoyment is not present in the case of the Smetana. It is unfortunate that Supraphon are marketing these 45's with the "old-fashioned" large centre-holes, requiring a separate adaptor for normal turntable spindles.

M.M.

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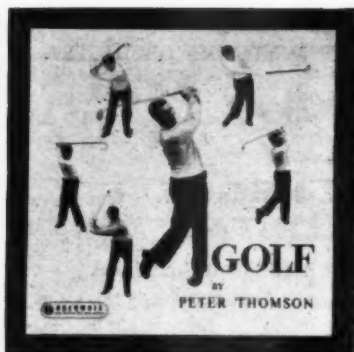
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BIZET. La jolie fille de Perth—Suite. MASSENET. Le Cid—Ballet Music.

Scènes Napoléoniennes. Orchestre du Théâtre National de l'Opéra conducted by **Pierre-Michel Le Conte**. Parlophone PMC1051 (12 in., 35s. 10d.).

All this playing is adequate without being distinguished. It is quite well done, in fact, but lacks that something that a stylist like Beecham would bring to music of this sort. Surely the string tune in the *Catalane* from *Le Cid* should be more sultry, surely a great deal more of it could be more pointed and more varied dynamically: a conductor who has a way with him would get a lot more out of all this.

As to orchestral standards, sometimes I thought a woodwind instrument here and there could have taken pains to make his tuning impeccable, while the general level of playing is nothing remarkable. But if you are not too fussy you will probably enjoy these light pieces. The general sound is nice enough and everything goes through cheerfully. It just lacks distinction. T.H.

BIZET. Carmen—Suite. L'Arlésienne—Suites Nos. 1 and 2. Bamberg Symphony Orchestra conducted by **Marcel Couraud**. Vox PL10230 (12 in., 41s. 9d.).

R.P.O. Beecham (10/57) ALP1497

Still they come, the girls from Arles! I seem to be hearing a new record of the suites every month and I feel so bad about rewarding good performances only by going on saying that Beecham's disc is incomparably better. For merit there certainly is in this latest version, both in performance and recording. But all the same, Couraud is overwhelmingly out-pointed by Beecham and, for that matter, Vox's recording, of excellent sound though it is, is slightly out-pointed by H.M.V. And now let the referee give some reasons.

Couraud starts the Prelude extremely well (and some may not like Beecham's extreme staccato here), but soon one begins to notice weaknesses. Weaknesses of ensemble—somebody anticipates the start of the full orchestral return after the 'cello variation, a brass instrument is late in speaking in a later *pp* chord, and so on. There is an unwillingness to give the brass its head at a *fff* climax—at the end of the Prelude and of the Carillon and again in the Intermezzo (very feeble, this). At other times the playing is not soft enough—in the Minuet of the 1st Suite, for example—nor, in the Carillon, is it anything like as different from the *ff* as it should be. But the real difference between this performance and Beecham's is the *feel* of the music, Beecham's phrasing and his sheer artistry.

Vox have, as I said, produced a good sound, but they spoil the Adagietto by a sudden turning on and off of the tape at start and finish (the end is particularly tiresome), they record the flautist's breaths in his solo in the second Minuet (and again in *Carmen*) and the pieces are not separated by scrolls. H.M.V. avoid all these snags. I think, for instance, that the lovely *pp* of Beecham's Adagietto comes not only from

his string playing, but from the fact that nobody has been allowed to turn up the level. As to the flautist's breathing, the Bamberg player may be a noisy breather of course: but Beecham's flautist's playing is far softer, as it should be, free of extraneous sounds, and quite entrancing in the artistry of its execution.

Couraud's performance of the *Carmen* Suite is, like that of the rest, spirited and the playing here is always clean and alert. But *L'Arlésienne* takes most of the disc—and there you are. T.H.

BRAHMS. Symphony No. 4 in E minor, Op. 98. Berlin Philharmonic Orchestra conducted by **Rudolf Kempe**. H.M.V. ALP1545 (12 in., 41s. 8½d.).

L.S.O., Krips (11/50) (R) LXT6368
N.B.C. S.O., Toscanini (6/53) ALP1029
New York S.O., Walter (10/54) ABL3008
N.Y. Stadium S.O., Bernstein (12/54) AXTL1066
Berlin P.O., Jochum (10/55) DGM18183
P.P.O., Boult (7/56) NCL10003
Philh., Karajan (9/56) 39CX1362
V.P.O., Kubelik (10/56) LXT6214

The Berlin Philharmonic habitually play this symphony smoothly and beautifully, as they have already demonstrated on their D.G.G. record. But whereas Jochum's reading of the work sagged somewhat from time to time, Kempe's does not. Indeed the work is propelled unaffectedly but sensitively until the great final passacaglia. This, however, does seem to lack something in strength: each episode is played beautifully, certainly, but with enough variation in speed to produce a cumulative effect rather less overpowering than is possible.

The recording is well-balanced, but without much richness of tone. This makes it difficult to see the new disc running any risk of displacing either Karajan's Columbia or Kubelik's Decca, both of them superlative versions of the symphony. It could, though, be a good runner-up for consideration in special circumstances. Here it might join Decca's re-transfer of Krips's performance (of this I have just seen the new sleeve for the first time: how on earth did a picture of the score of Brahms's *First* Symphony get on to it?), and Nixa's generous version of Boult's performance—generous, for the disc also includes the Haydn-Brahms variations. M.M.

BRAHMS. Academic Festival Overture, Op. 80. Variations on a theme of Haydn, Op. 56a, "St. Antoni Chorale". Alto Rhapsody, Op. 53 (with Lucretia West, contralto). Tragic Overture, Op. 81. Vienna Philharmonic Orchestra, Vienna Academy Male Voice Choir conducted by **Hans Knappertsbusch**. Decca LXT5394 (12 in., 39s. 11½d.).

The *Alto Rhapsody* receives here a moving performance, spacious and dignified on the part of singers and orchestra alike. Lucretia West projects the solo part with very great security (though also with rather a fast vibrato), and is well balanced with the tenors and basses of the chorus.

The *Tragic Overture*, too, goes well, and follows on the *Rhapsody* quite effectively. But the reverse of the record seems to have caught rather too much of the prevailing

sombreness: the *Academic Festival Overture* may perhaps sometimes suffer from an excess of high spirits in its performance, but it surely here suffers from a deficiency. I was intrigued to learn for the first time from the sleeve-note that Brahms himself supposed this overture to be in the style of Suppé; hearing this performance would certainly have shattered that particular illusion.

The *Haydn Variations* fare better; but even in these Knappertsbusch tends to the severe in a somewhat exceptional degree. He joins the variations to each other (and the last variations to the finale) rather more closely than is usual; this undoubtedly tends to unify the work, but with the prevailing style of performance the unity is one of shades of grey.

The quality of the Vienna Philharmonic's playing, however, ensures that throughout the shades are of a beautiful grey; and Decca's recording is very good indeed, marred only by a beheading of the grace-notes beginning the *Academic Festival Overture*. M.M.

BRUCH. Kol Nidrei, Op. 47. KHACHATURIAN. Concerto for 'Cello and Orchestra. André Navarra ('cello), **Orchestre de l'Association des Concerts Colonne** conducted by **Pierre Dervaux**. Parlophone PMC1050 (12 in., 35s. 10d.).

Navarra plays like an angel in both these works, with a purity of intonation which nothing seems to be able to shake, and with a glorious singing tone. At least, I think so, from what I know of his playing in general; for during the whole of this record I was wrestling with subtraction problems. The engineer and recording supervisor responsible for this disc are presumably unfamiliar with live 'cello concertos in a concert hall, and so they are driven to invent what seems to them a reasonable balance between soloist and orchestra. What we get is a Brobdingnagian 'cello dwarfing the rest of the studio—which is all most interesting for those who want to examine superlative 'cello playing under the microscope (it says much for Navarra that he can survive this large close-up), but isn't the best contribution towards a satisfactory artistic performance. It is in the *Kol Nidrei* that this utterly false proportion is at its worst: one feels quite sorry for the orchestra in its *ff* passages, so weighted are the scales against it.

In the Khachaturian, an energetic ear-tickling work written in 1946, the balance is still wrong, but the orchestra stands up for itself more spiritedly (though the strings' tone is not very pleasant). The concerto, as the none too informative sleeve-note points out, is markedly Armenian in idiom: there is, in particular, a surprisingly melodramatic exotic second subject which later returns delightfully in augmentation over what one might call a rumba rhythm; but the violent repeated-note theme of the finale casts a fleeting glance back at Bartók's *Music for String, Percussion and Celesta*. The 'cello part, an extremely virtuosic one, stays in the highest tessitura nearly all the time—with the exception of scarcely more

than a couple of dozen notes in the whole concerto the entire thing could be played on the viola—and it is really extraordinary to hear with what precision Navarra turns handsprings on the high-wire. L.S.

CHAVEZ. Toccata for Percussion.

FARBERMAN. Evolution—Music for Percussion. Boston Percussion Group. Argo RG111 (12 in., 41s. 9d.).

Stravinsky brought *The Soldier's Tale* to its close with a page for drums alone; Daniel Jones has composed a Sonata for Timpani; but the two works here recorded present probably some of the most extensive and intricate *batterie* compositions there are. In America, they tend to consider percussion rather more earnestly than over here: Aaron Copland can become lyrical over the tone of a crushed cow-bell, very gently struck—and the Chávez Toccata has already achieved six different LP recordings in the U.S.! Harold Farberman, born in New York in 1929, since some years percussion player with the Boston Symphony, has written a Percussionist's Credo which is reprinted on the sleeve of the present disc. Some of this is pitched pretty steep, e.g. clause 3:

"I furthermore believe that many of the percussion section's individual instruments are no less solo instruments, within their own vernacular, than violins, clarinets and trumpets."

But Mr. Farberman is becomingly modest about his own composition. He does not call it a Symphony, which he might easily have done; and so skilfully has he written for his 25 separate instruments, so ingenious, fascinating and attractive are the sounds he makes, that he should not be disappointed in his hope that *Evolution* "will in some way help to elevate the percussion section" to what he believes to be its rightful place. The expressive possibilities of the department are very thoroughly explored.

Roughly speaking, the first movement concentrates on melodic qualities, the second on atmospheric ones, and the third on rhythmic—though obviously rhythmic marking must play an important role in each movement. Much of the first movement is based on a melody that reminds me too strongly of "They all ran after the farmer's wife", scored in a way that recalls the Purcell theme played by percussion in Britten's *Young Person's Guide*. The second movement contains wordless vocalise from the soprano, and melody from the horn, with percussion adding depth and atmosphere, and, of course, suggesting harmonies. This slow movement contains within it a short scherzo. The Finale opens with a rhythmic chuck-chuck that sounds like the "get-ready" for some Latin-American number; one keeps waiting for the tune to break in; but then the rhythm changes when the melody does arrive, played by xylophone over timpani. Towards the close there is a beautiful sound-complex growing from bells chimed echoed by vibraphone.

The Chávez Toccata, also in three movements, I thought rather less fascinat-

ing. The sleeve-note speaks of the composer's "spiritual affinity to the Aztec civilisation as revealed in their (*sic*) music and their dances"; the outer movements are principally for drums, while the central one concerns itself with chimes and bells. It has a kind of picturesque appeal, though long stretches suggest the accompaniment to some film of tribal life.

The performances, presumably by members of the Boston Symphony, sound immensely expert, and the recording is impeccable. One might just mention that the total playing-time is 28 minutes, which could perhaps have been got on one side. If Argo intend to reprint American notes, they must be a little more careful: the present one has misprints, Farberman's name spelt in two ways, and a reference to "this country" where the United States is meant. A.P.

DVORAK. Legends, Op. 59, Nos. 1-10.

Little Orchestra Society conducted by **Thomas Scherman.** Philips NBL5044 (12 in., 35s. 9d.).

Dvořák's *Legends*, first written for piano duet and later orchestrated by the composer, are new to the LP catalogue and as such have a special welcome. All ten are here recorded (with a small cut in the fourth, which is no great loss). They are music the Dvořák lover will hear with affection, for they contain so much that is characteristic of the composer—though they are better not played straight through, so small is their range. Thomas Scherman has the feel of them on the whole, which is to say that he conducts them with affection. He inclines to slowish speeds, which is a drawback only if you play a side right through, when the lack of contrast in the pieces is emphasised; and he could often make more of the dynamic range indicated by the composer, which mainly means, as it usually does, that the soft playing could be softer. Still, his performances are agreeable.

Not so the recording, which is so boomy that Dvořák's clear texture, sparkling and delightful, is lost throughout. Horns sound worst, as they always do in this sort of acoustic, but the lack of clear flutes, not to mention other woodwind, is sad. I began by wondering what the Little Orchestra Society was: I soon began to wonder where on earth they recorded.

Still, you have at present no choice and you may well like to add this new Dvořák to your collection. T.H.

DEBUSSY. Prélude à l'après-midi d'un faune.

STRAUSS, R. Don Juan, Op. 20. **Berlin Philharmonic Orchestra** conducted by **Fritz Lehmann.** D.G.G. DG16091 (10 in., 30s. 11d.).

Fritz Lehmann's account of *Don Juan* (aided, almost needless to say, by brilliant playing from the Berlin Philharmonic) is satisfying, having the qualities of both vitality and spaciousness. It hasn't Toscanini's excitingly dramatic approach and it makes the Don into an older character,

looking back on his past escapades. Where Toscanini is indubitably right, I am sure, is in always taking Strauss's *a tempo* to mean exactly what it says, the *allegro molto* of the start. This it is that largely gives his reading not only the fire but the coherence which it has. Lehmann, though at times he whips the speed up like anything, is at other times inclined to expand and lose the impetus that should hold together the greater part of this work. But there is no doubt that the performance ranks high among its fellows and it is economically placed on one side of a 10-incher.

Its coupling is most sensitively played and if you want these two works together you will do well to investigate this disc. The recording is excellent throughout. I have not always been entirely happy about the sound of some D.G.G.'s I have heard lately (though they have never fallen below a reasonable standard), but this one has not only good general sound but outstanding balance and remarkably clear orchestral detail.

Incidentally, both label and sleeve give the flautist's name and, indeed, bill him as "solo flute" in the Debussy, as though it were a piece for flute and orchestra. I seem to remember that one or two other records have done this. I am all for giving credits but this is silly. The flautist does not have all that much solo work to play—probably not more than the oboist in *Don Juan*, for example, with his long and important solo. T.H.

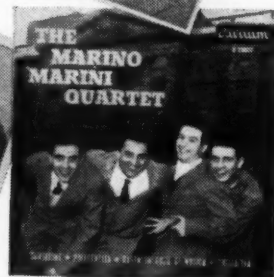
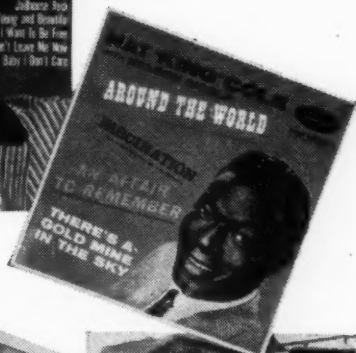
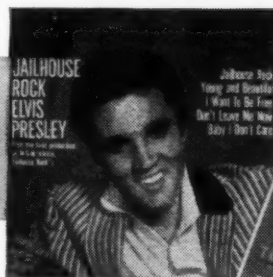
DVORAK. Symphony No. 4 in G major, Op. 88. Scherzo Capriccioso, Op. 66. Hallé Orchestra conducted by **Sir John Barbirolli.** Pye CCL30122 (12 in., 39s. 11d.).

Concertgebouw, Szell (2/52) LXT2841
Philh., Kubelik (12/53) ALP1064
Philh., Sawallisch (1/55) SSSX1034
Bamberg S.O., Lehmann (12/55) DGJ18141

No recording by Barbirolli could be other than interesting and worth hearing, if only because of his rare ability to phrase music. This one is perhaps a little disappointing as to quality; the sound seems somewhat boxy, and the string tone thin and rather easily submerged; for instance, after letter E in the first movement. There is an excessive amount of pre-echo at the start of the finale. Perhaps the quality improves as the symphony progresses, and I may have exaggerated its defects. Certainly there is some beautiful playing. But I am inclined to prefer the rival Sawallisch version, which, incidentally, is the only other to provide a fill-up; it includes, as does the new Barbirolli disc, Dvořák's entrancing *Scherzo Capriccioso*. Sawallisch's performance is not quite so carefully phrased, but the sound is richer and the playing a little more assured. Barbirolli's version of the *Scherzo Capriccioso* contains some lovely effects, and it is hard to understand why this piece should be so seldom played. It is full of good tunes lusciously scored, as are many of Dvořák's works, but this one has an additional, almost intellectual quality, occasioned partly by the tug-of-war between the keys of D flat and (nothing could be more remote) G major. Elgar based the first

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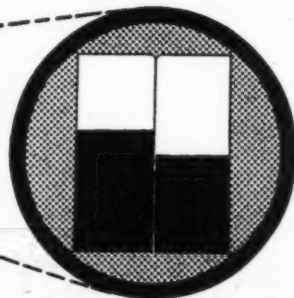
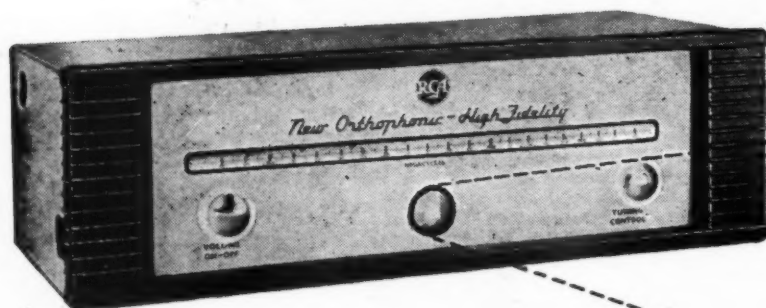
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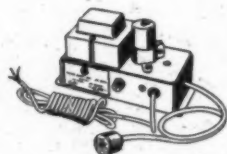
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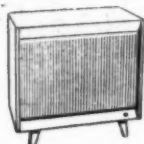
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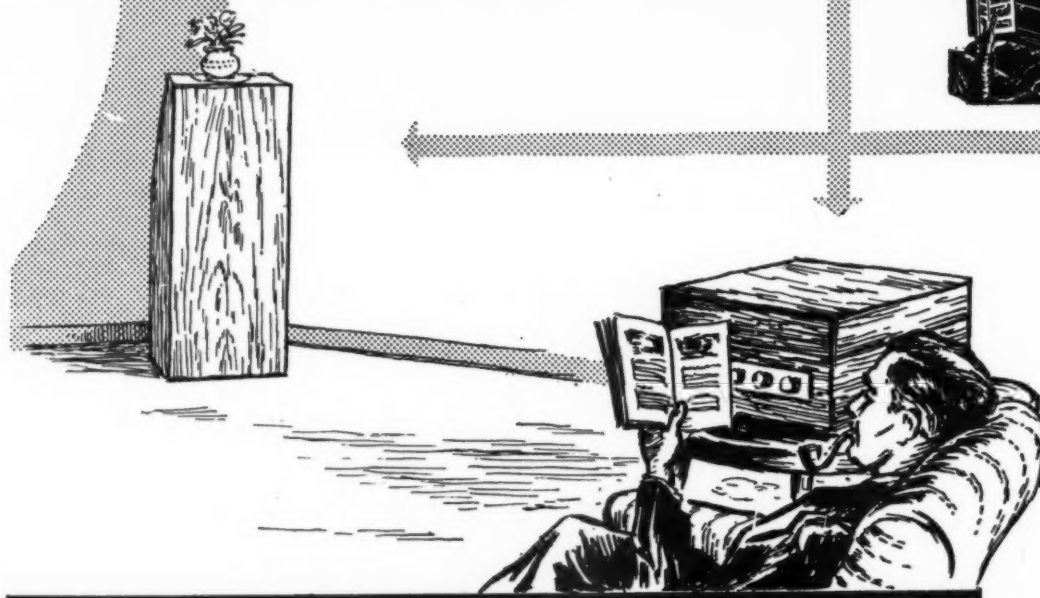
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movement of his A flat symphony on a similar key contrast. In Dvořák's fourth symphony the butter and jam are spread thick enough, but there is not much bread underneath; the scherzo, on the other hand, provides a properly balanced diet, and seems to me a finer achievement. R.F.

DVORAK. Symphony No. 5 in E minor, Op. 95, "From the New World".
Orchestre National de la Radio-diffusion Française conducted by Constantin Silvestri. H.M.V. ALP1550 (12 in., 41s. 8½d.).

Chicago S.O., Kubelik (2/53) ALP1018
V.S.O., Horenstein (11/53) PL7590
Hamburg R.O., Schmidt-Isserstedt

Philh. Galliera (2/54) LGX66007
Hague P.O., Dorati (10/54) 835X1025
N.B.C., Toscanini (9/55) ABL3021
Berlin R.I.A.S., Fricasay (3/55) ALP1222
L.P.S.O., Rodziński (6/55) DGM18142
V.P.O., Kubelik (11/55) WLP20001
Philh. Malko (8/57) LXT5291
Philadelphia, Ormandy (9/57) CLP1125
(1/58) SBL6216

Silvestri is such an individualist in his approach to music that it is more than usually impossible to recommend any record of his without being aware that half of one's readers may dislike the result heartily: some will always think that he overdoes this or goes too far in that. His Dvořák is naturally more conventional than his Tchaikovsky, for there is so much less scope for playing around (I use that phrase without rudeness), but this still cannot be called a straightforward performance—he seldom lets the music "play itself" for long.

The test surely is, do these ideas of his throw genuinely new light on the music, or do they just serve to awaken our interest for the moment in works we have perhaps heard too often? I more than suspect that the latter is the truth. Is the much quicker speed at the end of the first movement really necessary, or does it just persuade us for the moment that this is more than ordinarily brilliant? Dvořák did not think of indicating a *molto più mosso* here nor, for that matter, did Toscanini think it necessary—and his performance is surely exciting enough. But then, the sort of surprising thing a conductor of the calibre of Toscanini or Klemperer reveals always turns out to be in the score anyway, only one just hadn't realised its significance before.

In this performance speed changes seem to me much overdone in the middle movements—Silvestri seems not to appreciate the modifying effect of the word *poco*—and there is some very affected interpretation from figure 5 onwards in the Scherzo. Dynamics are also sometimes exaggerated—there is a single *forte* trumpet solo in the first movement that sounds at least a good old *fff*!

Of course, one should not emphasise what seem to be weaknesses without at least referring to the qualities, and there is much that is vital in this performance: it certainly gripped me from start to finish. And I must pick out one particularly affecting bit in the slow movement, at the *meno mosso* after figure 2 and again after 3, where the speed is held back enough to suggest a real hopelessness of spirit, to which the cheerful figures of flute and other winds that follow come as a most happy contrast.

The recording is good, but there are one or two individual points (of orchestral

playing, too) that must be mentioned. In the first movement the solo flute tune, if not too loud, is certainly too near. The brass chords at the start of the slow movement have the same fault. That can be said of almost every other recording: but they are marked with a triple *piano* mark and in the concert hall come distinctly from the very back of the stage. And at the end of this movement the last, unrising phrase from the violins is disgracefully sloppy and untidy, followed by the final *divisi* double bass chords which lack enough bottom D flat, sounding more like second inversions of the chord.

All in all I would say, hear this record if you can. I should be cautious of ordering it otherwise. T.H.

EGK. Kleine Abraxas Suite. Radio Symphony Orchestra of Berlin
conducted by Ferenc Fricsay. D.G.G. EPL30228 (7 in., 16s. 8½d.).

Though D.G.G., in their purist way, divulge no information whatever about this work, this is a "small suite" from Egk's five-scene ballet, *Abraxas*, written in Munich in 1948 and promptly banned by the Bavarian Ministry of Education as immoral (the story is based on Heine's *Doktor Faust*). It represents certainly the most painless way of extracting a suite from a full ballet, since in fact it consists merely of three consecutive sections from the middle of the work—the love-dance of Faust and the Duchess of Parma while the Court looks on helplessly (from scene 2), and the dance of the creatures round Satan's throne, followed by the entry of Faust with his paramour (from scene 3). The orchestral virtuosity always shown by Egk is again in evidence, though the musical substance wears a bit thin on acquaintance. (It never, however, descends anywhere near the naive puerilities of his contemporary Orff.) The idiom might be described as fairly free in tonality but conventional in rhythm—a comment which has been made about the influence of Stravinsky's rhythmic innovations could refer only to the short scene of the fight between Hector and Achilles, not included here. Musically the first section of this suite is the most interesting: the atmosphere of mystery and the sinister enchantment of the Parma Court is vividly suggested by the slow, sinuous, melodic lines and the strange scoring. The orchestral playing and the recording are alike excellent. To all who are interested in contemporary music in Germany this disc will be very welcome.

L.S.

FIBICH. Symphony No. 1 in F major, Op. 17.

SMETANA. Scherzo from The Triumphal Symphony. Czech Philharmonic Orchestra conducted by Karel Sejna. Supraphon LPV30 (12 in., 41s. 9d.).

An English authority on Fibich, Mr. Richard Gorer has said that he was more successful as a symphonist than Dvořák, because he could see the symphonic scheme as a whole; indeed, "he knew the finale before he started the first movement". This is certainly true in the case of the F major symphony, yet the finale fits in very

well in spite of being older than the rest of the work. It is a brilliant finale, just the kind of thing we should expect from a well-to-do and well-trained young musician of eighteen. Oddly enough, it contains the germ of a theme, similar in both rhythm and choice of chords, that was later to be used by Dvořák in his magnificent *Scherzo Capriccioso*.

The first three movements are amiable and pantheistic, competently scored (though not as well as the later orchestral works and operas) and formally satisfactory at going through the motions. There is no profound thought here, but instead of a rich vein of delightful melody and more than occasional glimpses at the Czech countryside. What could be more typical than the trio to the Scherzo, with its drone, plucked strings, and woodwind descants vividly evoking the village dance? It is all lovingly played by Sejna and the Czech Philharmonic Orchestra, whose strings and woodwind have an enviable warmth. I was less impressed by the tone of the horns, which seemed rather on the harsh side.

The Smetana excerpt will come as a surprise to most who know only the tone-poems, the operas, and a little of the chamber music. This *Triumphal Symphony* was the composer's only attempt at symphonic form, and embodies his wish to please the newly married young Emperor Franz Josef I. But the "beautifully adjusted copy of the score" (as the sleeve-note has it) was laid aside by some court official, and the work was not performed until 1855, when the composer himself conducted. It is an uneven work, and has been called "an epithalamium for a Hapsburg Prince written by a Czech musician on an Austrian national hymn composed by a Croatian". But the musical ideas are full of charm and the scoring felicitous, qualities which are both well brought out in this performance. The recording itself is good, but the surface of the disc a little below standard. D.S.

GLIERE. Symphony No. 3 in B minor, Op. 42, "Ilya Mourometz".
Houston Symphony Orchestra conducted by Leopold Stokowski. Capitol P8402 (12 in., 41s. 8½d.).

Berlin R.I.A.S., Fricasay (2/57) DGM18811

I sat down to this symphony in much the same mood as Mr. Kruschev would experience if faced with one of Elgar's. The mood intensified as I listened. The whole work is said to last eighty minutes, and it tells an involved story about Russia's past, *Prince Igor* period or earlier, and it was written in 1911. According to L.S., Fricasay cuts the work to fifty minutes; Stokowski cuts it to forty, and whether you think this makes it better or worse depends on your point of view. There are six cuts in the first movement alone, apart from the fact that the last five minutes or so have been lopped off *in toto*. Some symphonies would not survive such treatment, but it makes no difference to Glière's that I can see. On the other hand I would expect its countless admirers in Russia who can follow the plot and are eager to know what happens next to be utterly confused by these excisions; the

result must be like reading alternate numbers of a serial story.

The sleeve note contains the rather naive remark "Needless to say, Mr. Stokowski uses his own edition". One would have thought that Glière's one virtue as a composer was that he was a masterly orchestrator; this has not stopped the man who rescored the *Nutcracker Suite* from adding trumpet parts, etc., here and there. Not that anyone is likely to complain. The work is fairly well played and recorded, though I would suggest the Friscay version was the better of the two. R.F.

HAYDN. Symphonies. No. 96 in D major, "Miracle"; No. 104 in D major, "London". **Vienna Philharmonic Orchestra** conducted by **Karl Münchinger**. Decca LXT5369 (12 in., 39s. 11½d.).

Symphony No. 96:
Halle, Barbirolli (11/53) ALP1038
Concertgebouw, Beinum (1/54) LXT2847
N.Y. S.O., Walter (2/57) ABL3123
Symphony No. 104:
L.P.O., Krips (10/52) LXT2683 or (8/57) LW5673
Boston S.O., Munch (9/53) ALP1061
L. Moz., Blech (5/56) CLP1055
Berlin P.O., Rosbaud (11/57) DGM18868
V.P.M., Horenstein (1/58) PL9380

I am not easily bored by any Haydn symphony but both of these performances reduced me to that state. It must have been a very off day for Münchinger when he made this record, for he never gets out of the heaviest, most routine, sort of plodding along. His slow movements incline to be too slow (a fatal mistake in any symphony before middle-period Beethoven), his minuets are stolid, the finale of No. 104 sleepy—that of No. 96 is rather more perky. The playing is as dull as the conducting and the oboist, in particular, is no great shakes.

The recording is thin, with "stringy" violins and nothing like the Vienna Philharmonic's famous quality; and for a really nasty sound, listen to bars 7 and 8 of the introduction to No. 104 (the *ff* call in octaves). The sound is not always even well balanced: at the start of the Trio of No. 104, for example, one can sense no vestige of oboe added to the violins, as one can in other recordings.

Münchinger and Decca have given us so many enjoyable records that this is a particular disappointment. Couplings apart, the choice seems perfectly clear. Van Beinum (also Decca) for No. 96; Rosbaud for No. 104, an excellent D.G.G. also recommended by both M.M. and D.S. in earlier reviews. T.H.

HINDEMITH. Concert Music for Strings and Brass. Symphony in B flat for Concert Band. Philharmonia Orchestra conducted by **Paul Hindemith**. Columbia 33CX1512 (12 in., 41s. 8½d.).

Concert Music:
Philadelphia S.O., Ormandy (6/55) ABL3051

The really valuable thing here is the *Symphony for Concert Band*, for by its nature it is likely scarcely ever to be heard in the concert hall. Concert Band is what we should call a Military Band and it demands a very large gathering of wind of all sorts,

plus a certain amount of percussion: it is, moreover, a score which makes the greatest demands on the virtuosity of its players and needs therefore a great deal of rehearsal even with the most brilliant performers. Even in conditions better than those which prevail in our present concert giving "mounting" this work is therefore always going to be a problem.

This is just the sort of gap in our musical experience which the record companies can help to fill and Columbia are to be thanked for tackling the job and for doing it so well. The playing is really superb and, with the composer conducting, this performance can be accepted without question as entirely authentic. The sound and balance of the recording are excellent throughout.

The work was written in 1927 and is frankly Hindemith in his most objective mood. There is none of that deeper feeling which creeps into his later compositions and makes them so moving—and which is to be found to some extent in the *Concert Music* on the reverse of this disc. Yet the writing is never turgid and the listener is carried along by the buoyancy of each of the four short movements. The work commands respect but not affection.

The *Concert Music*, written in 1930 for the 50th anniversary celebrations of the Boston Symphony Orchestra, is far more easily approachable and many readers will already know it for the fine work it is. The earlier recorded performance by Ormandy is excellent, yet without denigrating that at all one can only say that this new one is better. Perhaps the playing is in one or two places a little less virtuosic but it is never less than brilliant, while the actual sound, of the strings especially, is richer and more beautiful. (The choice may also be influenced by the fact that the *Mathis der Maler* symphony on the reverse of Ormandy's disc was not very favourably reviewed by A.P. when it first appeared.)

This, in short, is a valuable, definitive, and admirably produced record. T.H.

LISZT. Piano Concertos. No. 1 in E flat major, G.124; No. 2 in A major, G.125. **Alfred Brendel** (piano), **Vienna Pro Musica** conducted by **Michael Gielen**. Vox PL10420 (12 in., 41s. 9d.).

Coupled as above:
Farnadi, V.O.p., Scherchen (10/53) WLP5168
de Groot, Netherlands P.O., Otterloo (3/55) ABL3026
Foldes, Berlin P.O., Ludwig (3/56) DGM18133
Kempff, L.S.O., Fistoulari (6/56) LXT5025

Alfred Brendel is a twenty-seven-year-old pupil of Edwin Fischer. His only other solo disc to be issued in this country (Moussorgsky's *Pictures at an Exhibition*, etc.) was said by M.M. to contain "some phenomenal piano-playing; there seems no limit to Brendel's keyboard facility", though M.M. added that this pianist lacked repose and was inclined to hurry. On his latest disc Brendel retains the wonderful keyboard facility and has added the repose. His playing is full of poetry and meaning, and he is happy to subordinate himself to the orchestra wherever necessary. As the balance is unusually realistic, by which I mean that the piano sounds some distance from the ear as it does in the concert-hall,

the result is far more orchestral detail than you can hear on any other recording. I expect there will be complaints about the sound quality on this disc. People seem to expect from gramophone records something quite different in the way of balance from what they experience in the flesh, and this record will not please the correspondent who wrote last month in these columns "the 'closer' the recorded sound, the greater the realism". I thought it magnificent because it was *not* close, because for once it sounded like a real concerto and I could hear everything. And the playing is really wonderful. Of all the discs that double the two Liszt concertos, this is for me the best. The slow, measured opening to the E flat gives the music more meaning than it usually has, and the whole concerto grows in stature as it proceeds. Some of the quiet playing is magical. Strongly recommended to Liszt's admirers and enemies alike. R.F.

LISZT. Hungarian Rhapsodies. No. 2 in C sharp minor; No. 6 in D flat major; No. 12 in C sharp minor; No. 15 in A minor (Rakóczy March). **György Cziffra** (piano). H.M.V. ALP1446 (12 in., 41s. 8½d.).

The chaps who know all about Hungarian music have made it clear that what Liszt wrote were not Hungarian Rhapsodies at all but Tzigane Rhapsodies, and often fake tzigane at that; authorities (like Bartók) regard them as his "least successful works" and complain that "alongside strokes of genius we find altogether too conventional ideas—gipsy music sometimes mixed up with Italianisms (as in No. 6), sometimes in complete formal confusion (as in No. 12)"; sensitive English critics have described No. 6 as "stupid claptrap" and "a preposterous piece of musical junk" and have equally hard things to say about others. Nevertheless, the unregenerate public continues to enjoy them, and there is no doubt whatever that they are the best-known of all Liszt's piano works. So here we have four of the most popular rhapsodies, played by the most recent Liszt exponent to hit the headlines. (The same four were selected by Kenner on his very successful 33SX1014.) This is Cziffra's best disc so far, in my opinion: backed by splendid recording, he gives us performances which suggest Liszt's own improvisatory genius, strike a happy balance between delicacy and bravura, and call forth a technique which is equal to the most formidable demands. Crashing chords, flying filigree decorations, spectacular two-hand integrated octave passages, rapid light repeated notes or repeated octaves—nothing seems to be difficult to him. This is virtuosity of a high order, and dazzling it is; but it is never flaunted unduly, and is allowed to spring quasi-spontaneously from the music. Does Cziffra occasionally use rather much rubato? Perhaps, as in the latter part of the *lassu* of No. 2; but he takes no liberties with the text, and this is essentially music which allows of freedom. Stylistically and technically there is nothing to fault in this excellent disc, which I do not doubt could become a best-seller. L.S.

MARTINU. Fantaisies Symphoniques (Symphony No. 6).**PISTON. Symphony No. 6. Boston Symphony Orchestra** conducted by **Charles Munch.** R.C.A. RB16030 (12 in., 39s. 11½d.).

These are two of the fifteen works commissioned to celebrate the 75th anniversary of the Boston Symphony. Piston's composition, apparently, was written especially for the orchestra which he "grew up with, and knows intimately"; while Martinu's was specifically designed for their conductor, Munch, whom the composer admired.

The Piston piece, a short four-movement symphony (22 minutes), was, in the composer's words, "composed with no intent other than to make music to be played and listened to". It is, as we should expect, wonderfully well written for these players: "Each note set down sounded in my mind with extraordinary clarity as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along." One may find, however, that the work fails to engage the mind or establish itself as in any sense a "necessary" piece of music. The first movement has some interest, but the Scherzo, to this listener, seems rather aimless running about, the slow movement turgid, and the finale noisy and conventionally high-spirited.

Martinu's *Fantaisies Symphoniques* (subtitled Symphony No. 6) are another matter. Again, we can profitably quote the composer: "I like [Munch's] spontaneous approach to music, where music takes shape in a fit way, flowing and freely following its moments. An almost imperceptible slowing down or rushing up gives the melody a sudden life." These *Fantaisies* are hard to describe; they give the impression of something living, growing. There is a play of different colours; sudden surprises, and fascinating turns of thought; plenty of rhythmic variety. I listened to the Piston symphony for a second time with some reluctance; but welcomed a rehearing of the Martinu. It need hardly be added that both works are performed stunningly; and the recording is superb. A.P.

MENDELSSOHN. Violin Concerto in E minor, Op. 64.**TCHAIKOVSKY. Violin Concerto in D major, Op. 35. Christian Ferras (violin), Philharmonia Orchestra** conducted by **Constantin Silvestri.** H.M.V. ALP1543 (12 in., 41s. 8½d.).

Coupled as above:
Gittlis, V.P.M., Hollreiser (7/55) PL8840
Francescatti, N.Y. S.O., Mitropoulos (12/56) ABL3159

These are beautiful performances, on the part of soloist and orchestra alike. Ferras not only shapes all the music sensitively, but projects all the passage-work, too, with extreme clarity and accuracy. The accuracy extends in particular to one virtue in the highest degree: no passage, even in the Tchaikovsky, is so impossible that Ferras does not play it uncannily dead in tune.

Throughout there is unanimity, in the result, between soloist and conductor. In the finale of the Tchaikovsky, I occasionally

formed the impression that Ferras wished to push on while Silvestri wished to hold back; but they do not in fact part company. Throughout, too, there is excellent balance. Ferras assumes a mute for the whole of the slow movement of the Tchaikovsky, yet tells as continuously as in the Mendelssohn; only an occasional low register clarinet solo—never less than beautifully played—here and elsewhere might have been more prominent.

Throughout the recording is very good, though if anything slightly light in the bass. The Tchaikovsky forms a long side, but, even so, there is no deterioration of quality towards the end. In this respect the disc is an improvement on the Philips coupling of the same two concertos; in other respects, where two such altogether marvellous performances as Francescatti's and Ferras's are concerned, "improvement" would scarcely seem to me to be the word. Both are entirely recommendable issues, as well as being obviously economical and convenient ones. M.M.

MOZART. Piano Concertos (a) No. 19 in F major, K.459; (b) No. 27 in B flat major, K.595. Clara Haskil (piano), with (a) Berlin Philharmonic Orchestra, (b) Bavarian State Orchestra conducted by **Ferenc Fricsay.** D.G.G. DGM18383 (12 in., 41s. 9d.).

Concerto No. 19:
Haskil, Winterthur, Swoboda (8/54) WLP5054
Haskil, Berlin P.O., Fricsay (12/56) DGM18318
Concerto No. 27:
Badura Skoda, V.S.O., Prohaska (2/54) WLP5097
Matthews, Philh., Schwarz (10/54) 3351032
Haebler, V.P.M., Hollreiser (3/55) PL8710
Backhaus, V.P.O., Boehm (6/56) LXT5123

Looking at the list of available recordings of No. 19 one might think that Mme Haskil is now having her third try! This present performance is, however, the same as that on DGM18318 above, coupled there with the A major Symphony, No. 29, and is to be preferred to her Nixa recording on grounds of better orchestral playing and recorded sound. As A.P. emphasised in his review, it is a lovely performance and the soloist is extremely well partnered by Fricsay.

The same comments apply to the new recording on this present disc, that of Mozart's last concerto, K.595. The first movement is full of subtlety, easy-moving yet never falling into sluggishness: the slow movement has really exquisite piano playing, while the spring-song theme of the finale has a gentle lilt and charm that none of the others quite brings to it.

Not that the performances of Badura-Skoda and Matthews are to be overlooked. I would rule out the Vox disc, if only through its very stringy sound and for my own part I cannot enjoy Backhaus's wayward manner of Mozart playing. But I much enjoyed Badura-Skoda (backed by the C minor, K.491) and I really do not find Denis Matthews dull, as A.P. did—he is supported by most sensitive playing under Schwarz, too. But this performance is put onto two sides of a ten-incher and is a little expensive.

Nevertheless I do find that what these pianists do well, Clara Haskil does just that much better and if the coupling suits you I would have no hesitation whatever in giving this new record a clear recommendation.

The recording is good, though in both concertos one is sitting right bang in front of the piano. Not that wind detail is missing but personally I prefer to be some way back in the hall, hearing the whole so that the sound of piano and orchestra really mixes better. Still, this is not a serious point when the whole sound is indeed so good and it detracted scarcely at all from the very great enjoyment I had from this disc. T.H.

MOZART. Symphony No. 35 in D major, K.385, "Haffner". Symphony No. 41 in C major, K.551, "Jupiter". Israel Philharmonic Orchestra conducted by **Josef Krips.** Decca LXT5414 (12 in., 39s. 11½d.).

Symphony No. 35:
L.P.O., Beinum (41/50) LXT5334 or (12/56) LW5262
London Mozart, Blech (4/54) CLP1014
R.P.O., Beecham (11/56) ABL3087
N.Y.S.O., Walter (7/57) ABL3155
V.P.O., Schuricht (8/57) LXT5257
Berlin P.O., Lehmann (9/57) SBL5201
Symphony No. 41:
L.S.O., Krips (12/50) LX3010
C.E. Orch., Scherchen (12/54) DTL98020
Philh., Klemperer (10/55) 39CX1257
Berlin R.I.A.S., Fricsay (2/56) D616086
Bamberg S.O., Penka (11/56) PL8486
Concertgebouw, Boehm (11/54) ABL3192
Chicago S.O., Reiner (3/57) ALP1330
V.P.M., Horenstein (8/57) PL10080

Instillation of the last degree of vigour in the performance of music has never been a characteristic of Krips's conducting. Rather has he called always for the sedate virtues in orchestral playing and interpretation; and these are all present in good measure in these excellent new Israel Philharmonic recordings.

In the upshot the readings of both the *Haffner* and the *Jupiter* emerge with uncannily identical characteristics. Each symphony offers a first movement and finale not sounding the most exciting they have ever sounded, but perhaps within not so distant a view of the most pleasurable; a minuet which suggests dullness rather the more definitely; and a slow movement played entirely beautifully—both symphonies are entirely winning in this respect. Uncannily, too, each first movement suffers from the identical interruption to its flow: a hiatus immediately before the development section. But in one solitary respect the parallelism is broken, in that the slow movement of the *Haffner*, only, does seem somewhat prolonged by a repetition of its first half; nevertheless, the performance is beautiful enough for the length to be not entirely unwelcome.

Decca's recording is very good throughout, with splendid tone and balance; the disc may be unequivocally recommended. So too, of course, may some of its competitors in the lists above, and so may the new versions of both these symphonies reviewed on the next page.

The *Haffner* offers in a sense the easier choice, for every version at present available is by normal standards at the very least a

good one. Yet in this so fiercely competitive field Lehmann's Philips should perhaps yield, a thinnish recording not being quite offset by the bonus of concluding its *Haffner* symphony side with the *Haffner* march; so perhaps should Bruno Walter's Philips, unless a buyer were actively seeking a romantic performance. Beinum's early Decca would not be expected to represent that company's very best in the matter of recording quality, nor does it; yet the performance is first-class, and seekers of a single-disc *Haffner* are unlikely to be disappointed with the MP version. There remain three well-recorded and vigorous performances of the symphony: Blech's rather low volume-level H.M.V. (with the Mozart Violin and Viola *Sinfonia Concertante*); Beecham's Philips (with the Mozart *Linz* Symphony); and, reviewed below, Karajan's new Columbia (with the Mozart B flat Divertimento, K.287). And there also remain two well-recorded but rather sedate *Haffner* performances: Schuricht's Decca (with the Schubert *Unfinished* Symphony); and the new Krips Decca under review.

This of course offers the *Jupiter* for backing, and in the case of this symphony choice may be found somewhat more restricted. I think it should lie between Klemperer's imperious and altogether convincing Columbia performance (with the Mozart A major Symphony, No. 29); Böhm's solidly satisfactory Philips performance (with the Mozart little E flat and G major symphonies, Nos. 26 and 32); Beecham's enormously refined new H.M.V. performance (with the Mozart D major Divertimento, K.131), reviewed below; and this new Krips Decca. M.M.

MOZART. Symphony No. 41 in C major, K.551, "Jupiter". Divertimento No. 2 in D major, K.131. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. H.M.V. ALP1536 (12 in., 41s. 8½d.).

Beecham gives a performance of the *Jupiter*—as he always has done—in which every phrase is shaped with the utmost attention to detail, and in which every refinement of expression is allowed its full play.

To this treatment all the movements react well, as of course almost any music must. Yet it may be that in the delicacy something of grandeur is lost in the opening movement, and also in the finale—here sounding, on account of its very qualities, somewhat less cosmic than is perhaps possible. About the middle movements there can be no question: they are played marvellously.

The recording is exceptionally clear, but distinctly light in the bass. To some extent this last defect may of course be countered by resourceful amplifiers, but even so there are one or two passages (where the orchestral basses are undoubted at the upper octave) which will remain unhappily shallow. Nevertheless this is a highly competitive version of the *Jupiter*; the competition concerned is discussed on p.405 in the course

of reviewing Krips's new Decca recording.

The reverse of the disc offers another Beecham favourite, the early Mozart D major Divertimento, K.131, for flute, oboe, bassoon, four horns, and strings with a divided viola part. Delicacy, of course, is always in place in a divertimento, and the grace of the performance puts the music in a very good light. On an old set of 78s Beecham replaced the first minuet movement with an irrelevant intruder, now ushered out; but the gap—not perhaps a dreadfully serious one—remains unfilled. Minuet lovers have in any event the second minuet remaining, one in which the horns cover themselves with gentle glory. At its level of something less than the very highest recorded fidelity, this is a very happy disc. M.M.

MOZART. Divertimento No. 15 in B flat major, K.287. Symphony No. 35 in D major, K.385, "Haffner". Philharmonia Orchestra conducted by Herbert von Karajan. Columbia 33CX1511 (12 in., 41s. 8½d.).

Divertimento No. 15:
Vienna Octet (8/56) LXT5112
N.B.C. S.O., Toscanini (9/57) ALP1492

Symphony No. 35:
see p.406

Ensemble string writing that is elementary in the technical sense often lies quite satisfactorily on either solo strings or a string orchestra with the minimum of adjustment either way: the Mozart *Eine kleine Nachtmusik*, for example. But more developed writing does not, in proportion to the degree in which it is developed with soloists or groups, as the case may be, specifically in mind. No historical research is necessary to establish whether the string parts of this B flat Divertimento of Mozart's were intended for soloists or for an orchestra; a glance at the score declares categorically that soloists were in mind, both for the strings and, of course, for the two horns supporting them. With soloists, the work can sound enchanting (it does on the Vienna Octet record listed above). With an orchestra, it can sound moderately excruciating (it does on the Toscanini record listed above). Also, of course, the best can be made of an intrinsically bad job, and an orchestral version can be hammered at until the work stops sounding excruciating and starts sounding reasonable.

In this curiously unnecessary task Karajan and the Philharmonia strings succeed remarkably well. They do not at any point, of course, even remotely approach the celestial performance given by the Viennese soloists; but they do demonstrate, on those dreadfully exposed solo lines, a technical perfection so great that only occasionally must the listener wince. The octave passage at the very end, for example; but even the strings of the Elysian Symphony could not play this effectively. Sometimes, when the solo nature of the first violin part is really beyond argument, recourse is in fact had to a soloist, once to two of them; and these cadenzas are played most beautifully. If only these players—or any quartet of their back-desk colleagues, for that matter—could have been allowed to play the work properly throughout!

The Divertimento is well recorded, but unhappily spaced: the first five movements are on one side, and the record must be turned just for the finale. It then runs on to safe ground with an alert reading indeed of the *Haffner* Symphony. This culminates in a marvellous performance of the finale, suffering on the way only from the adoption of perhaps too hurried a pace for the slow movement; some oddity, too, gives this movement a slightly unhappy start.

This version of the *Haffner*, however, stands up well to the best of its competitors, which are discussed on p.405 in the course of reviewing the new Krips recording. In the case of the Divertimento I would not think twice; the Decca version is expensive, but abundantly worth it. M.M.

PROKOFIEV. Piano Concerto No. 3 in C major, Op. 26. Symphony No. 1 in D major, Op. 25, "Classical". Gary Graffman (piano), San Francisco Symphony Orchestra conducted by Enrique Jorda. R.C.A. RB16037 (12 in., 39s. 11½d.).

Piano Concerto No. 3:
Francois, Paris Cons., Cluytens (3/54) 33CX1135

Katchen, Suisse, Ansermet (3/54) LXT2894
Lympny, Philh., Susskind (9/57) CLP1126

Gary Graffman, whom I had not heard before, has impressive technique. His fingerwork is hard, wonderfully precise and rather metallic. He seems in opposition to the orchestra much of the time, whereas Moura Lympny, whose less virtuosic approach I prefer, seems with, rather than against, the accompaniment. Consequently Graffman misses some of the fantasy, and sometimes covers up important orchestral detail. This is partly because he often sounds just a little too near the microphone. Sometimes, too, the orchestral side of the work makes less than its full impact because some of the climaxes seem to have been cut back a little. These imperfections, such as they are, will appear exaggerated in the telling. This is a good performance in many ways and well recorded, but it is not quite the way I like this music played.

The concerto takes nearly a side and a half (only one side in the Lympny version, which has Prokofiev's First Concerto on the other side), and for fill-up R.C.A. offer the twelfth available version of the "Classical" Symphony. The drums are miraculously clear at the start of the finale. R.F.

PROKOFIEV. Symphony No. 1 in D major, Op. 25, "Classical". SHOSTAKOVITCH. Symphony No. 1 in F major, Op. 101. Philharmonia Orchestra conducted by Efrem Kurtz. H.M.V. ALP1554 (12 in., 41s. 8½d.).

Shostakovitch Symphony No. 1:
Fr. Nat. Radio, Markevitch (5/57) 33CX1440
Nat. Youth Orch., Susskind (6/57) CCL90105
St. Louis S.O., Golschmann (7/57) ABL3176

Kurtz takes a serious view of this symphony, as opposed to Markevitch, who emphasises its satiric side. For instance, the opening muted trumpet solo has a dance-band rasp on it in Markevitch's version, while Kurtz makes the trumpeter play with rounded dignity. All through,

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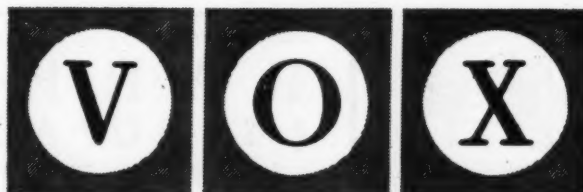
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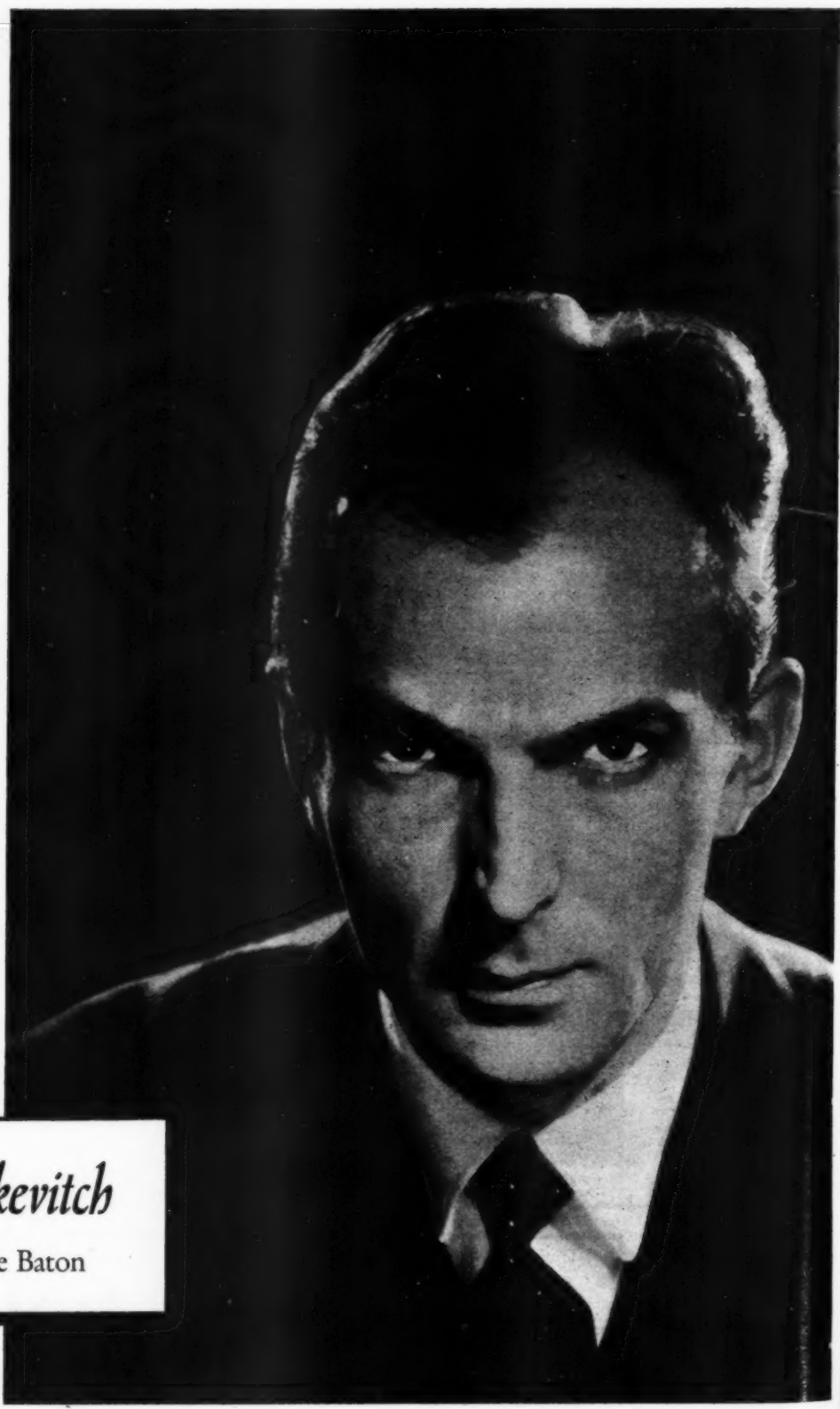
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Igor Markevitch

A master of the Baton

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Markevitch's interpretation is more spiced. One of the attractions of this youthful masterpiece is that one often does not quite know if the composer is being solemn or not. Certainly there is room in the catalogue for two views of it (we have in fact been given four in ten months), and Kurtz's is interesting for another reason. Conductors have for long been puzzled by the contradictions between Shostakovich's tempo marks and his metronome marks. I remember that Sir Henry Wood used to stick to the tempo marks and take about thirty-six minutes for this symphony, whereas if you ignore them and follow the metronome marks it plays for about twenty-seven. The height of absurdity is reached in the finale, where the composer put "*Lento*, crotchet = 116". But the first movement is nearly as much of a mystery, with its 152 crotchets to the minute marked *allegretto*. I understand that Kurtz has written to the composer on this matter and been told to follow the metronome marks. In this recording he keeps to them scrupulously with excellent results, except for the violin solo episode in the finale, which he plays at 80 crotchets a minute instead of 144 as marked. Probably this was a misprint (but for what?), as the calm melody would be intolerable at the faster rate. Markevitch at 108 seems as fast as it will stand. Markevitch generally is on the quick side, for instance in the first movement and, objectionably, in the trio of the scherzo, which he takes so quickly (124 crotchets instead of 88 a minute) that he can do next to nothing about the composer's *Accelerando* at the end of it. Kurtz, incidentally, begins his too soon and then fails to grade it. Kurtz also fails to make anything of the somewhat dotty end to this movement; neither the violin harmonics nor the quiet percussion solos in the last bar but one are anything like as clear as they are on the Golschmann or Markevitch recordings. Nevertheless, Kurtz gives an interesting performance, and the end of the finale sounds especially fine.

The symphony takes nearly a side and a half, and for fill-up H.M.V. offer the thirteenth available version of the "Classical" Symphony of Prokofiev, and I would like to offer the opinion that thirteen is enough. This is a good one, a little untidy here and there in the first movement, but wonderfully calm in the slow one. Parts of this make me think of Vaughan Williams's "Serenade to Music", with its similarity of mood and even of theme in one passage. R.F.

REGER. Variations and Fugue on a theme of Mozart, Op. 132. Berlin Philharmonic Orchestra conducted by Karl Böhm. D.G.G. DGM18375 (12 in., 41s. 9d.).

Those who, like myself, have long treasured their old album of 78's can now gleefully bestow them on some poor but deserving friend, for here is this lovely work's first LP appearance, long overdue. The conductor is the same as in the pre-war set, so lovers of that version can be sure that they will get very much the same interpretation, and the Berlin Philharmonic

(it was the Dresden orchestra before) play beautifully for him. The main difference in Böhm's reading is that he now takes the fugue much more deliberately. It is altogether a highly sympathetic performance—and how good to be able to listen to the long and marvellous 8th variation, not to mention the fugue, without tiresome interruptions. (Twice in the fugue I involuntarily started from my chair where the well-remembered turns used to come.)

The gain in sound is even greater than is usual between pre-war 78's and LP, for this is a score of the greatest complexity of detail and decoration and one can now hear so much that was lost before. The score, in fact, is an impossible one for any conductor to realise with all its detail clear, even in the most carefully prepared performance in a perfect hall. But no matter: so much does come through to delight the ear. My only criticism of Böhm's performance is one that I have always felt, that the theme and first variation are over-slow and slightly lethargic—though this does make the greater contrast with the animation of subsequent variations.

D.G.G. have captured a great amount of detail in the score and the climaxes are sumptuous and really thrilling.

For those who have not yet tried Reger, this is the work to start on. If you fall for it (and I shall think you a cold-blooded creature if you do not), then go to the Hiller Variations next—both records of them are excellent. T.H.

RIMSKY-KORSAKOV. Christmas Eve—Suite. Sadko—Musical Picture, Op. 5. Flight of the Bumble Bee (from "The Tale of the Tsar Saltan"). Dubinushka, Op. 62. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. Decca LXT5398 (12 in., 39s. 11d.).

Most of this record consists of music new to the LP catalogue—the only exception being that ubiquitous bumble bee—none of it distinguished enough to hold a candle to a masterpiece like *Scheherazade* and some of it, to tell the truth, containing pretty empty patches: but even in such places Rimsky's orchestration titillates the ear and carries one along till something of real musical interest happens. The Suite from the opera *Christmas Eve* occupies all one side and enjoyment of it is much enhanced by a vivid description on the sleeve by Gerald Abraham. This used to be available on 78s and this new and well-played version should stimulate interest in it again.

Sadko is the composer's third and final version of the symphonic poem—or "musical picture", as he calls it—and was written nearly thirty years before he embarked on the opera of the same name. *Dubinushka* takes us right away from story music, it being a product of the political disorders of 1905, a setting of a revolutionary song and, indeed, lively as it is, not more interesting than most such things are.

All this is well played by Ansermet and his orchestra, but the recording falls something short of the richness of sound ideal for such music. Strings are lacking in

quality, so violin tunes do not sing with real seductiveness. Trumpets are a little harsh. Woodwind struck me as being sometimes rather larger than life. The sound is clear enough, however, with every detail of the scores to be heard. If you want the music, you should not worry unduly about the quality of the sound, for it is only less good than Decca and this orchestra usually give us. But a richer sound would have made it even more acceptable. T.H.

RIMSKY-KORSAKOV. Scheherazade, Op. 35. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. Solo violin: Steven Staryk. H.M.V. ALP1564 (12 in., 41s. 8d.).

Philharmonia, Dobrowen	(9/53) 38SX1007
Belgian R.O., Andre	(4/54) LGX66018
Minneapolis S.O., Dorati	(6/54) MRL2503
Vienna Op., Quadri	(9/54) WLP6234
Philadelphia S.O., Ormandy	(7/55) NBL5013
Paris Cons., Ansermet	(9/55) LXT5082
Philh., Stokowski	(3/56) ALP1339
Berlin R.I.A.S., Fricsay	(3/57) DGM19075
Pittsburgh S.O., Steinberg	(7/57) P8305
Concertgebouw, Beinum	(12/57) ABL3194
Czech P.O., Chalabala	(2/58) LPV245

This is a marvellous record. Beecham inspires his men to prodigies of virtuosity, both of solo utterance, and in gleaming, glittering ensemble. The recording, rich and full, forward yet spacious, compasses the fiery outbursts, the gorgeous string tuttis, and soft, mysterious pianissimos with equal felicity. The first movement, perhaps, lacks a little the dynamism of Fricsay's reading: Beecham seems to have in mind the broad marine swell over which Sindbad's ship is sailing. But the dramatic second part is stunning, and from the opening pages of this section the performance seems to combine every virtue found in the various excellent versions listed above. No other conductor judges the subtle tempo-shifts of the work with quite the same genius as Beecham. I had thought that, unlike Sultan Shakriar, I was bored with *Scheherazade*'s tales (and he didn't have to hear each of them twelve times over), but given a record like this—which I would place now right at the top of the field, with Fricsay's D.G.G. a close second—I listen again willingly enough. The sleeve is decorated with Bakst's design for the ballet. A.P.

SCHUBERT. Symphony No. 5 in B flat major, D.485. Rosamunde, D.797—excerpts. N.W.D.R. Symphony Orchestra of Hamburg conducted by Hans Schmidt-Isserstedt. Parlophone PMC1048 (12 in., 35s. 10d.).

<i>Symphony No. 5:</i>	
London Mozart, Blech	(2/54) CLP1010
L.P.S.O., Dixon	(12/54) NLP913
Los Angeles P.O., Wallenstein	(12/54) AXTL1059
Vienna P.O., Böhm	(4/55) (R) LXT5381
Berlin Chamber, Benda	(7/55) LGX66020

Schmidt-Isserstedt imbues the early Schubert symphony with the grace and vigour that were surely in the young composer's mind. Even the slow movement is propelled reasonably, its length seeming in the outcome less overpowering than is so often the case; and the minuet, equally effectively, is propelled actively sharply, with no lessening of impulse for the trio.

The vigour does not exclude the grace; the orchestral soloists play sensitively, but

not always fully audibly. It is not, I think, so much that the strings obscure the wind, as that the accompanists of any department tend to obscure the soloists of their own or another. The beginning of the first movement's development section may be instanced: flute, oboe, and first violins are hard put to it in turn to subdue what should be the background murmur of the lower strings. The defect is not, however, on a large scale; and in all the major respects the recording is unexceptionable.

So it is on the reverse for the *Rosamunde* excerpts. These are the first and third (sometimes called second) Entr'actes (B minor and B flat major), and the second and first Ballet Music (B minor and G major), in that order: not perhaps the best one. The performances remain gracious but are, quite appropriately, less vigorous; and these harmless *Rosamunde* tunes could well seem to be an attractive backing for the symphony to purchasers faced with a decision between this new disc and its competitors.

These seem to me to be Harry Blech's H.M.V. disc, slightly less well recorded than the new one, but with a performance of the Schubert Fifth Symphony that has yet to be bettered on LP; Böhm's Decca, somewhat somnolent in style, and with the Vienna Philharmonic not quite at its best; and von Benda's Telefunken, beautifully recorded but with an odd and unconvincing performance of the symphony's slow movement. The backing of the H.M.V. record is the Schubert Fourth Symphony, the *Tragic*; of the Decca the Schubert *Unfinished* Symphony; and of the Telefunken the Mozart *Linz* Symphony. But to all these discs the new one can, on balance, stand up very well indeed. M.M.

SIEBELIUS. Symphony No. 1 in E minor, Op. 39. B.B.C. Symphony Orchestra conducted by **Sir Malcolm Sargent**. H.M.V. ALP1542 (12 in., 41s. 8½d.).
L.S.O., Collins (8/52) LXT2694
Stokowski S.O. (1/55) ALP1210
Philh., Kletzki (6/66) 33CX1311

Sir Malcolm has long been renowned for his conducting of Sibelius symphonies and he here gives a performance of the 1st that is very good. Care for what the composer has put down in the score is one of the most striking of its features. He perceives some points which none of his predecessors has quite realised. There are a number of such subtle touches, but the most obvious is his faithfulness to the mere *allegro* and unhurried metronome marking for the speed of the Scherzo. If you are used to the others (Collins especially) it will strike you as extraordinarily slow—but it is evidently what Sibelius intended.

The new recording is reasonable, but it certainly hasn't got the gorgeous sound Columbia gave Kletzki. It is, however, warmer than the Decca (though that bears its years honourably). The earlier H.M.V., by the way, we need not seriously consider, for Stokowski's interpretation can scarcely be called authentic. The balance in the new H.M.V. seems to me a little variable: nor is the string sound the equal of

Columbia's. But these are comparatively slight defects when the quality of the whole is considered.

As to comparisons, Collins' performance has been much praised, but it seems to me to be energetic at the cost of expansiveness. Kletzki's slightly individual approach did not please A.P., but I do feel that, in its way, his is a splendid performance and many will find it the most exciting: opinions must evidently be left differing about this. Sargent certainly altogether avoids making the string tune of the finale sound like Tchaikovsky (which Kletzki does) and makes the whole thing as Sibelian as this less characteristic first symphony can be. Those who prefer this approach and are willing to accept a less gorgeous sound will probably make the new disc their choice.

T.H.

STRAVINSKY. Le Sacre du Printemps. The Firebird Suite. Südwestfunk Orchestra, Baden-Baden, conducted by **Jascha Horenstein**. Vox PL10430 (12 in., 41s. 9d.).

Coupled as above:
Philadelphia, Ormandy (9/56) NBL5032
Sacre du Printemps:
Suisse, Ansermet (4/51) LXT2563
Philh., Markevitch (1/53) CLP1003
Minneapolis S.O., Dorati (3/55) (R)MRL2006
Berlin R.I.A.S., Fricsay (4/56) DGM18189
Paris Cons., Monteux (7/57) RB16007
Firebird Suite:
Suisse, Ansermet (6/51) (6/54) LXT2916
Paris Cons., Monteux (12/57) RB16047
Dorati, Minneapolis S.O., (3/58) (R) MRL2550

STRAVINSKY. Chant du Rossignol—Symphonic Poem. The Firebird Suite. Concertgebouw Orchestra conducted by **Eduard van Beinum**. Philips SBR6222 (10 in., 25s. 4½d.).

Chant du Rossignol:
Suisse, Ansermet (4/57) LXT5283

STRAVINSKY. Le Sacre du Printemps. L'Orchestre de la Suisse Romande conducted by **Ernest Ansermet**. Decca LXT5388 (12 in., 39s. 11½d.).

The Rite of Spring is a mountain peak from which one can see *Firebird* (written only three years before) surprisingly small and far away, while on a clear day the Symphony in Three Movements of 1945 is already visible in the opposite direction. In spite of its absolutely revolutionary significance *The Rite* does look back as well as forwards. There are sections which call for as sensuous a manipulation of tone-colour as Debussy's *Nocturnes*, whereas in others it seems that the utmost clarity of outline—a cold, depersonalised accuracy—is wanted. Few, if any, conductors combine the capacity for both these things in equal measure, and for that reason we shall probably none of us ever hear an utterly and entirely satisfactory performance of *Sacre*. Nevertheless it must be said that the standard of the available versions is very high.

Ansermet's original recording of the work with the Suisse Romande Orchestra was issued in June 1951, and so even those of us who have not had the good fortune to hear him conduct it in the concert-hall have had a chance to become familiar with his interpretation. It stands at the farthest pole from the composer's own recorded performance; whereas Stravinsky now tends to

take the whole thing very fast and to make it sound as cold and abstract as possible, lending it the qualities of his later music, Ansermet lingers to cull the rarified sonorities and to mould the themes derived so clearly from Russian folk-song. This is a valid interpretation in general, and probably more nearly in accord with Stravinsky's original (1913) intentions. The only trouble is that at times Ansermet—unlike Monteux, who actually conducted the first performance—goes a little too far, and begins to lose the sheer barbaric impact of the work through slowish tempi and lack of complete rhythmic precision. It must be said at once that from this point of view the new recording is an improvement on the former one. Presumably the main reason for making the new version was that the latest recording techniques could reproduce much more of the vast score than was possible in 1951, but Ansermet has also taken the opportunity to improve the performance in several ways. The Dance of the Young Girls on which the curtain rises in the first part of the ballet has been speeded up a bit, so that they sound less arthritic, and a maddening hiatus which Ansermet (or the tape-editor) inserted into the old performance at figure 18 (middle of the same dance) has been excised; the beginning of the Contest of the Rival Cities also comes off a great deal better. However, Ansermet still gives fundamentally the same interpretation, as one might expect. Tempi are still on the slow side, and there are occasional moments of slight rhythmic unsteadiness; most of these are in passages where they are entirely forgivable, but the one at figure 97—alternating viola and 'cello pizzicato ninths—might have been attended to. And was the extra rest before the eleven fortissimo chords (just before the Glorification of the Chosen One) inserted by Ansermet or by the tape-editor? However, this, as you have probably guessed, is carping criticism, and it leaves out of account the phenomenal improvement in the recorded sound of the new version over the old. The realism of the sound is really quite extraordinary. Clarity has been achieved without any of the extreme dryness that for me mars the Dorati version on Mercury. Percussion details—and the percussion writing in *Sacre*, contrary to popular superstition, is utterly functional and economic—are caught exceptionally well, but not with the maddening insistence that characterises some records that dig one in the ribs with their claims to high fidelity. This seems to me to be *real* hi-fi—and by that I mean technical skill at the service of the music and not just for its own sake. The occasional faults of balance—and there are some in all these recordings—may be due either to orchestra or recording; it's difficult to be sure. The one constant failing is that the horns are a little more distant than they should be: the occasional pianissimo-held note fails to tell, and when at figure 137 the Ancestors' theme is given out by six horns in unison, bells aloft, it doesn't quite sound like it. And while we are on details perhaps someone will please tell me what that struck-cymbal note is doing three bars from the end?

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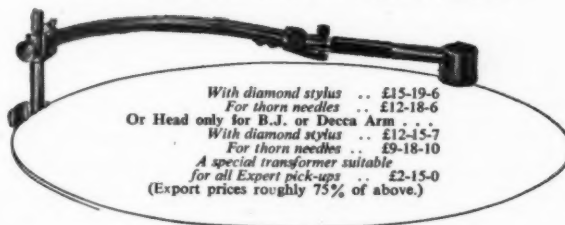
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Monteux's is similar, with just a shade more dramatic impact, I feel; it is also exceptionally well recorded, without being in the ultra-hi-fi category of the new Ansermet. Fricsay makes still more of the lyrical qualities of the score (and there are a surprising number of melodic lines marked *cantante* and *cantabile*); his Berlin players are magnificent and enable him to put over the most detailed dynamic shaping—as an example, listen to the violins between figures 44 and 45. In spite of this comparatively warm approach to the melodic beauties of the work the quick sections don't lack impact, and in fact the Dance of the Earth and the Sacrificial Dance, which end the first and second parts respectively, are both brought off with the utmost virtuosity. Yet the recording is just a bit plummy for the music; it needs a harder focus, and more precise definition to the percussion. The same might also be said of Markevitch's disc. Dorati's performance is of a totally different kind—nearer in its drivingly fast tempi (sometimes overfast) and superb mechanical efficiency to the composer's own version, which Philips would do well to reissue in spite of its now dated sound. Stravinsky of 1913 as seen by the Stravinsky of today has a peculiar fascination, but Dorati receives so hard and shrill a recording from Mercury that one is left with the impression of hearing a black-and-white etching of the score, drained of instrumental colour.

All these are double-sided versions, and if, as you may, you feel that it is a luxury nowadays to use a twelve-inch disc to record a 33-minute work you will want to consider the new Vox version and also Ormandy on Philips, each of which gets *Sacre* on one side and the *Firebird Suite* on the other. I don't think that Horenstein's account of *Sacre* is quite in the same category as the best of those mentioned above, but it is certainly a great deal preferable to the slick Ormandy one which is its closest competitor. Horenstein takes a rather heavy Germanic line with this Russo-French music. The Young Girls' Dance is positively hulking, and the rhythm of the Glorification of the Chosen One is allowed to get loose, so that it lollaps along. But what is more irritating in such a recent re-recording is that the engineers (either in recording or in transferring the tape to disc) have screwed up the volume of all the soft bits in relation to the loud ones, removing any trace of a real *piano*. If this is a necessary consequence of getting the piece on to one side we shall have to resign ourselves to spending twice the money on one of the other versions.

The *Firebird* on the other side of this disc is really rather a coarse performance, I'm afraid, and poorly balanced. Much better is the new Philips ten-incher conducted by van Beinum. As we might expect, he takes a thoroughly romantic view of this music, giving a performance that emphasises its links with the Rimsky of *Coq d'Or* and *Sheherazade*. This interpretation is made the more acceptable by the beautiful playing of the Concertgebouw woodwind soloists, and the recorded tone is warm to

match. Perhaps the ample acoustic is a shade too resonant for the coruscating chinoiserie in the first half of the curious symphonic poem Stravinsky salvaged from his opera *Le Rossignol*, but the solo trumpet deserves a word of praise for his exquisite playing later on. For both these sensuously refined works Ansermet seems to me practically unbeatable, but it is true that his versions each take a twelve-inch side, as against van Beinum's much cheaper ten-incher. Monteux's *Firebird Suite* is also highly recommended, coupled as it is with a fine *Petrushka* (original scoring), and Dorati's, which has been reissued by Nixa this month, is practically in the same class. Perhaps for the sake of the real Stravinsky enthusiast it should be mentioned that both the opera *Le Rossignol* and the ballet *The Firebird* are available in complete form (on Columbia 33CX1437 and Decca LXT5115 respectively). When the early works of the greatest living composer are so generously represented in the catalogues it is only to be hoped that more of the later ones will gradually find their way here from America. How about it, Philips?

J.N.

STRAUSS, R. Domestic Symphony, Op. 53. Chicago Symphony Orchestra conducted by Fritz Reiner. R.C.A. RB16054 (12 in., 39s. 11½d.).

V.P.O., Krauss (3/52) LXT2643
Dresden S.O., Konwitschny (1/57) DGM1831

Enough has been written about the taste, or lack of it, in this work for me not to add anything more here. But obviously no confirmed Straussian will fail to include a good recorded performance of it in his library and I imagine that he will enjoy it most, as I do, just for the pleasure of its sound, the typical cut of its themes—all those things, in fact, that entrance the Strauss lover (and be hanged to the domestic details of the "programme"). However, I can hardly agree with the writer of R.C.A.'s sleeve note that "this Domestic Symphony long since has taken its place in the repertoire with those ever popular companion works, *Don Juan*", etc., etc. But this is an R.C.A. sleeve note and I would think them capable of something better.

The performance is a good one, richly recorded. I still easily prefer the reading of Clemens Krauss, for neither of the other two gets so much character into every phrase. If you compare the opening bars in each version, the point is at once clear. And the whole way through, indeed, Krauss conducts with a sheer style that the other two conductors do not match. His performance is also the clearest, a great virtue in a score that is often very thick. This comes partly from the recording—perhaps even from it being an oldish recording and therefore comparatively thin in sound. The D.G.G. was certainly made in far too resonant a hall for this music. The new R.C.A. is not over resonant and is indeed, rich and lovely to the ear. If you value that quality greatly (and it is a valuable one for Strauss), then you should find this performance good enough to satisfy you all round.

T.H.

SVENDSEN. (a) Symphony No. 2 in B flat major, Op. 15. (b) Norwegian Rhapsodies Nos. 2 and 3, Opp. 19 and 20. Oslo Philharmonic Orchestra conducted by (a) Odd Gruner-Hegge, (b) Olvin Fjeldstad. Mercury MRL2553 (12 in., 39s. 11½d.).

The one piece by which Svendsen is universally known is his *Carnival in Paris* (though, come to think of it, is even that often heard in our concert halls nowadays?). But in Norway the matter is naturally different. His *A major Polonaise* is played on all festival occasions there, the *Rhapsodies* are popular, and of his two symphonies, that recorded here is highly esteemed. Now we have a chance to hear for ourselves. The Oslo Philharmonic I know to be an excellent orchestra and their playing here is of high quality; and since the recorded sound is also good, the presentation of these works can be depended upon.

Svendsen was an exact contemporary of Grieg, but lived less completely in his native country and was altogether more cosmopolitan in his outlook—and cosmopolitan inevitably meant a prevailing German influence on any composer of that period. The symphony here recorded has no great strength of character but it has charm and vitality, and the great quality of saying what it has to say and having done with it. No movement outstays its welcome. The first is lyrical and its material is the least distinguished. There follows a good slow movement, a scherzo with real humour in it, while the finale, after a slow introduction, breaks into an irresistibly jolly tune, disarming all solemn criticism. I enjoyed it all and shall enjoy it again (when I am through this month's pile of records!).

The Rhapsodies are, of course, more obviously Norwegian in character and have much the same style and charm that Grieg's have. Altogether, a happy record which can be specially recommended to those who like to hear more of the lesser names among composers—and there is plenty of room in all the arts for these lesser names who in their own ways contribute so much.

T.H.

WALTON. Façade—Suites Nos. 1 and 2. Johannesburg Festival Overture. Philharmonia Orchestra conducted by Sir William Walton. Columbia 33C1054 (10 in., 30s. 11½d.).

Façade: Suites:
Philh., Lambert (8/53) 33SX1008
L.S.O., Irving

(7/58) LXT2701 or (8/54) LW5107
This new issue of the *Façade* suites is most welcome, including (as it does) for good measure the *Johannesburg Festival Overture*, a breezy and brilliantly-scored occasional piece in Walton's wittiest vein. The composer always seems able to rise to the occasion, whether the subject is a *Te Deum* or march for a coronation, an anthem for a wedding, or a score for a film. Those who may have been bemused by the recent 'Cello Concerto will find, in contrast, the straightforward and uninhibited Walton in this Overture, which (like the suites) gains not a little through being conducted by the composer.

Faça was first conceived as an entertainment for a concealed group of speakers and instrumentalists; some collectors may still treasure the old Decca 78s in which Constant Lambert and Edith Sitwell declaim the latter's poems to the accompaniment of a changeable and incisive ensemble of wind, string and percussion. Some say that the orchestral versions of these pieces are less piquant than the originals, and while this may be true it cannot be denied that the orchestra offers more colour and contrast. Lambert's recording with the Philharmonia is interesting still in view of his association with the work in its earliest form and later as a ballet; but it sounds a little dry in quality compared with the Decca and new Columbia issues. Also the movements occur in a different order from the one generally adopted.

In Robert Irving's excellent Decca recording the movements are separated by scrolls, which is not the case with the new disc conducted by Walton. But the Philharmonia produce a more engaging sound than the L.S.O., and there is more warmth to the acoustic. The perkiness of the "Scotch Rhapsody", the swirl of the "Tango-Pasodoble", and the gorgeous satire of "Noche Española" are brought out to perfection, and though the clichés of the "Popular Song" seem to be played down somewhat, this must now be considered the definitive version. Recent critics have disagreed as much about *Faça* as did their predecessors in the 1920's, one finding it "an irrelevance", while another grants it a "high artistic place". It is best to leave aesthetic questions aside in the matter of pure entertainment, and as the score excels in just this, it should be listened to with a light heart and a mobile toe.

D.S.

CHARLES MACKERRAS. Russian and Ludmilla (Glinka): Overture. **Gopak** from "Sorotchinski Fair", Act 3 (Moussorgsky, orch. Liadov). **Concert Waltz No. 1, Op. 47** (Glazounov). **Dance of the Tumblers** from "The Snow Maiden", Act 3 (Rimsky-Korsakov). **Flight of the Bumble Bee** from "Tsar Saltan", Act 3 (Rimsky-Korsakov). **Russian Sailor's Dance** from "Red Poppy", Op. 70 (Glière). **Procession of the Sardar** from "Caucasian Sketches", Op. 10 (Ippolitov-Ivanov). **Philharmonia Orchestra** conducted by **Charles Mackerras**. H.M.V. DLP1170 (10 in., 27s. 10d.).

Brightness is the characteristic of these performances, sometimes a rather hectic brightness as the result of over-fast speeds. *Russian and Ludmilla*, for instance, is surely too fast. The Philharmonia violins can play quavers at this speed but they simply haven't time to give them power, to give them the real *fortissimo* with which they are marked—no violins on earth could do so. Rimsky-Korsakov's *Bumble Bee* has appeared elsewhere this month (see under that composer) and I personally prefer Ansermet's easier speed. The *Procession of the Sardar* is, I suspect, taken a good deal faster than its metronome mark. I have no score by me

with which to check this statement but I do remember discovering for myself some time ago that the composer wanted it a good deal slower than it is usually played.

Easily the best performance is of the Glazounov *Concert Waltz*, simply because here the conductor is more relaxed. Recording quality is adequate, without being outstanding. A disc of popular music in lively performances, but lacking in real distinction. T.H.

EUGENE ORMANDY. Nocturne from Quartet in D (Borodin, arr. Sargent). **Adagio for Strings, Op. 11** (Barber). **Fantasia on Greensleeves** (Vaughan Williams). **Serenade for Strings in C major, Op. 48** (Tchaikovsky). Strings of the **Philadelphia Orchestra** conducted by **Eugene Ormandy**. Philips ABL3200 (12 in., 41s. 9d.).

Serenade:
Philh., Kletzki (7/54) 39CX1164
Belgian R.O., André (8/56) LGM05036; or (7/57) LXC00071
Berlin R.A.S., Fricsay (11/56) DGM18336
Boston S.O., Munch (10/57) RB16025

Borodin's *Nocturne*, in Sargent's arrangement, sounds lush and Russian, in spite of the warmth infused into it by the arrangement (mostly discreet doublings and nicely-chosen solo passages) and by Ormandy's interpretation. Tonally, this is one of the best things on the disc. The opening 'cello tune is ravishingly phrased, and when the violins take up the theme one can only marvel at the fabulous security of intonation, the unanimity of ensemble, and the fantastically fresh bloom on the tone.

Barber's *Adagio* (taken, like the previous piece, from a string quartet) is well played and splendidly recorded, with an exceptionally wide dynamic range. The strings of the Boston Symphony (R.C.A. RB16025) sound harder and less lyrical. *Greensleeves*, too, is fortunate in both performance and recording.

The other side of the record is entirely taken up by Tchaikovsky's *Serenade for Strings*, and as this work now appears for the fifth time on LPs, and may often be the main item sought amongst the various "concerts", it seems worth-while to compare Ormandy's performance with what has gone before. It is odd that so straightforward a work should be so often misunderstood, but this is unfortunately true. One annotator calls it "one of the most extrovert works Tchaikovsky has given us", but the composer tells us that he wrote it from "an inward impulse", and that is precisely what comes to the fore in the tortuous working-out of the first movement and the dark brooding of the "Elegy". Another sleeve-scribe pronounces the solemn introduction as "rather reminiscent of Handel", but Tchaikovsky (writing to Madame von Meck) called it "my homage to Mozart: it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model".

Similar misunderstandings can be sensed in certain of these interpretations, which will be compared movement by movement.

I. The sound is full, but not clear enough for the exceptionally fast tempo Ormandy adopts for the quick section. The slows are well done, and the utmost is made

of the nobly rising scale of 'cellos and basses, which Kletzki spoils slightly by hurrying. André treats the whole movement in summary fashion, and he is not helped by a boxy acoustic and cold string-playing. The Berliners, under Fricsay, produce a good sound and are excellently recorded, but the slow introduction is thrown away at an entirely undignified tempo, while the *Allegro*, on the other hand, is made heavy work of by orchestra and conductor alike. Munch is first-rate, but makes an unwarranted cut from bar 208 to 239.

II. Ormandy gives a good account of the *Waltz*, but blots his copy-book at one point by asking first and second violins to schmalzify a pair of held notes. André is too fast and his players too mechanical. The Philharmonia strings, under Kletzki, are at their silkiest and most persuasive. Munch and Fricsay both manage to be graceful, though the Germans make a shade too much of the grace-notes recurring throughout the main theme.

III. The *Elegy* leaps away at the flick of Ormandy's down-beat, so that when the *poco più mosso* section arrives the music has already moved on so much that the tempo practically remains the same. At the very end, the chord played entirely in harmonics is of breathtaking beauty. André's tempo is much more sensible, though he misses the *pp* at the very beginning. Strangest of all is Kletzki, who interprets Tchaikovsky's simple *tenuto* mark as an injunction to double the value of the first note! He indulges in rather too much rubato, though the string tone is exquisite and the pianissimos are genuine. Most successful of all is Munch, whose tempo is superbly suited to the elegiac nature of the music. Fricsay is quite the opposite, and hurries unforgivably.

IV. In the *Finale*, Ormandy, having blotted his copy-book, now proceeds to tear several pages out. In fact he jumps from bar 72 to bar 284, missing out the second theme's appearance in E flat, the entire development section, and the first part of the reprise. This is to be deplored, as it completely spoils Tchaikovsky's key-scheme (both tunes are heard only in C major, of which there is too much, anyway) and upsets the balance of the four movements. André and Munch are adequate in this movement, Fricsay poor. Kletzki coaxes some fine playing from the orchestra, which is sonorous without being overpowering.

To sum up: Kletzki's version, though the earliest of the five, is by far the best. It is complete, and the playing is superb.

D.S.

Corrections

Lipatti's recording of four of the Chopin Waltzes, the Bach Partita in B flat and the Mozart A minor Sonata was made at his home in July, not September, of 1950. (The catalogue numbers for this issue are correctly stated in the review but not in the Columbia Advert.) In speaking of the singing of Pogner, in my review of the new *Meistersinger* discs, I should have said that Dalberg's singing of the part (Columbia) not Edelmans's (Decca) was poor. A.R.

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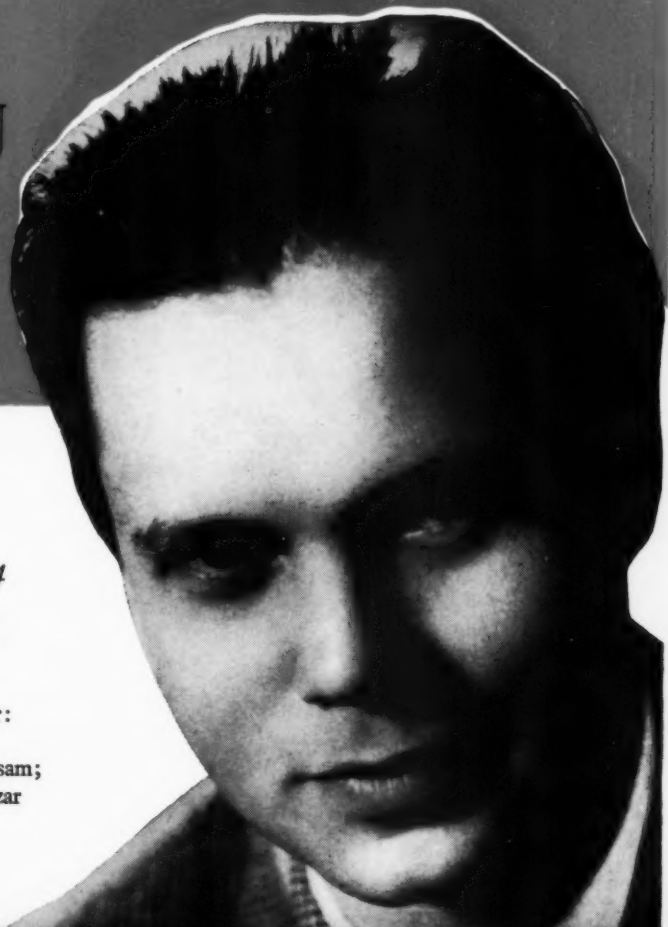
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and HEINE SONGS

Du bist wie eine Blume; Tragodie:
Entflieh mit mir, Es fiel ein Reif; Der arme Peter:
Der Hans und die Grete, In meiner Brust,
Der arme Peter wankt vorbei; Mein Wagen rollt langsam;
Abends am Strand; Die feindlichen Brüder; Belsatzar

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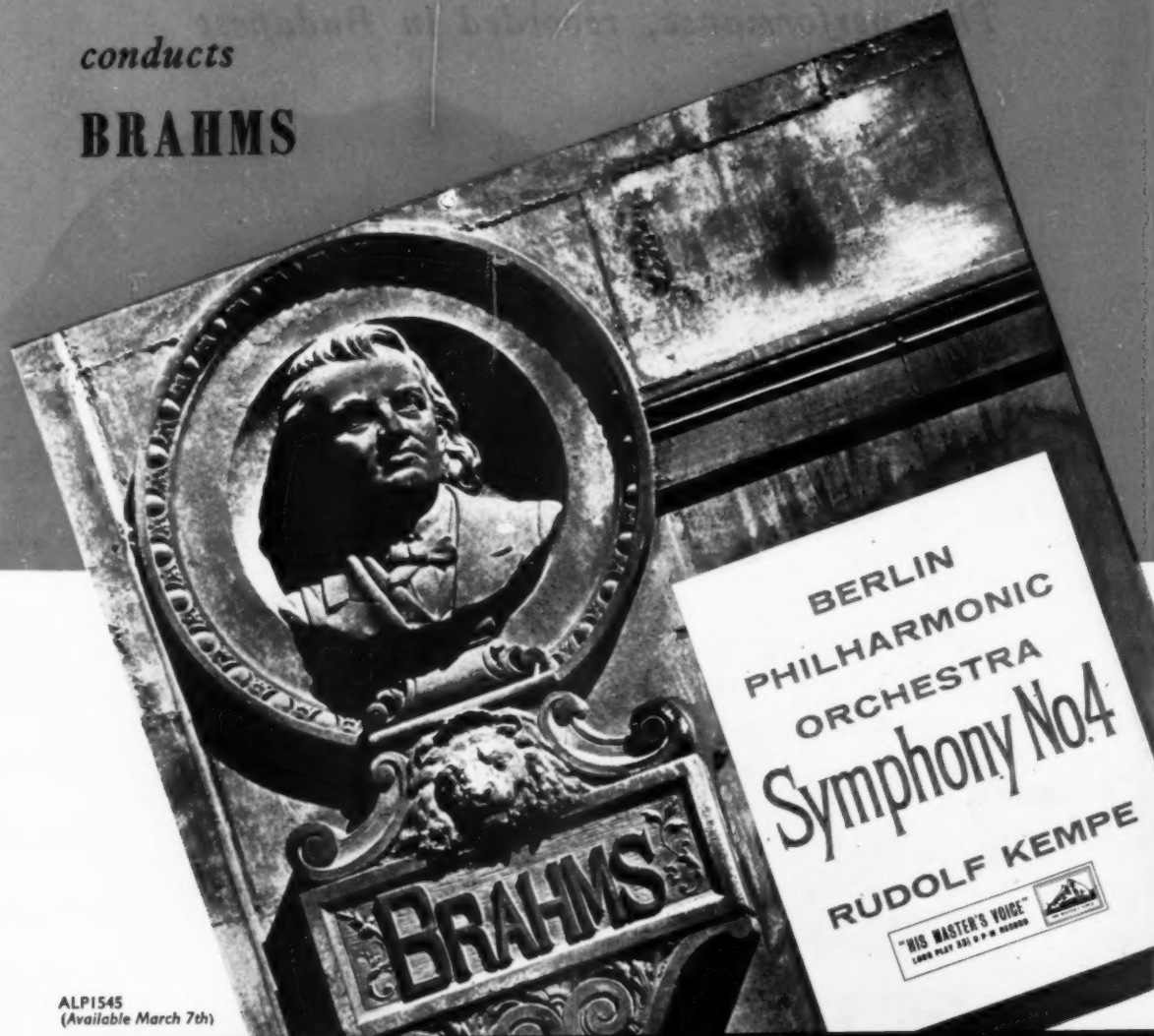
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CHAMBER MUSIC

DVORAK. String Quartet in A flat major, Op. 105. Janacek Quartet. D.G.G. DGM18386 (12 in., 41s. 9d.).
Barchet Qt. (11/54) PL7570
Baryllis Qt. (8/55) WLP5337

I am not sure that we really needed another recording of Dvořák's A flat quartet. There is already a serviceable version by the Barchet, and, if you want value for money and are prepared to put up with not too good a recording quality, the Baryllis give you the Dvořák piano quintet as well for the same money. Still, it would be unwise for any other company to try to compete with this new version by the Janacek Quartet. This, wanted or not, is a splendid performance, superlatively recorded. I thought the last movement (which I always find rambles rather much for my taste) was not played with quite so much finish as the others, and in the second section of the scherzo the important second violin part—it takes up the first violin tune of the first section—was inaudible; but the Barchet Quartet manage the balance better at this point. But otherwise I found the playing fresh and disarming, which is just what Dvořák needs. R.F.

MOZART. Violin Sonatas. No. 32 in B flat major, K.454; No. 34 in A major, K.526. Yehudi Menuhin (violin), Louis Kentner (piano). H.M.V. ALP1547 (12 in., 41s. 8jd.).

Coupled as above:
Grinke, Taylor (7/53) LXT2802
Grumiaux, Haskil (10/57) ABL3144
Sonata No. 32:
Heifetz, Smith (9/56) ALP1331
D. Oistrakh, Yampolsky (3/57) 33CX1415

A comparison of this coupling with the previously recommended version by Grumiaux and Haskil confirms that this Philips disc will be difficult to beat. Menuhin and Kentner do not seem much at their ease in Mozart. In the B flat sonata, Menuhin's third note is quite perceptibly, even unpleasantly sharp, and he doesn't really settle down until half-way through the *Allegro*. Strange things happen to the piano part at the opening of this breezy movement, for just before the theme is repeated, a downward run that should join on to the next bar is suddenly stopped, as if Kentner had stopped to flick a piece of studio off the keyboard. I cannot see any valid musical reason for this caesura, nor for the odd ornaments in Menuhin's playing of the second subject.

In the slow movement, both violinist and pianist produce an enchanting tone-quality, and Menuhin is sensitive to Mozart's wonderful enharmonic modulation in the brief development section, raising the B flat to an A sharp with consummate skill. The finale is less successful, because of a slightly-too-fast tempo and a tendency by Menuhin to clip the legato pairs of quavers.

The A major sonata is more successful, on the whole, and the tempo chosen for the brilliant first movement is excellently suited to the character of the music. The passage-work just before the last return of the rondo theme, in the finale, is not too well played, however; Grumiaux manages this much

more expertly and his general tone-quality is more rounded and sonorous than that of Menuhin. Similarly, I think that Philips have captured the piano tone slightly better than H.M.V. For this reason I would still recommend Philips, though adamant admirers of Menuhin and Kentner may disagree. D.S.

MOZART. String Quartets. No. 22 in B flat major, K.589; No. 23 in F major, K.590. Budapest String Quartet (Joseph Roisman, Alexander Schneider, violins; Boris Kroyt, viola; Mischa Schneider, cello). Philips ABL3173 (12 in., 41s. 9d.).

Coupled as above:
Barchet Qt. (2/56) PL8260
Quartet No. 22:
Netherlands Qt. (2/56) ABL3080
Amadeus Qt. (3/57) ALP1307
Quartet No. 23:
Italian Qt. (4/54) LXT2852
Amadeus Qt. (2/55) WLP5092
Haydn Qt. (11/56) CLPC14

It looks as though the Budapest Quartet, having given us all the Beethoven's, are now embarking on a Mozart cycle. Not that these are likely to be new recordings, for their discs of the ten "famous" Mozart quartets have been available in America for some time, and indeed their version of the G major and D minor was issued in this country over three years ago. On the evidence of this new record, I suspect that these players do not enjoy Mozart as much as Beethoven. Beautifully as they play, one is conscious of an insufficiency of vitality and indeed of interest compared, for instance, with the Amadeus Quartet. The Budapest players in each instance are recorded with much greater clarity, the Amadeus sounding a bit fuzzy in the B flat and bathy in the F major, through no fault of their own. But it is the Amadeus that capture the calm mood of the slow movement of the F major, and the vigour of its minuet. Neither quartet makes much of the other slow movement, a dull piece, by Mozartean standards. (He cannot have brooded long over bars 57-66.) The Amadeus try to make something of it by playing it too fast, and so does the Netherlands Quartet. The Budapest Quartet adopt a more Mozartean tempo, but without solving the problem. They make a beautiful job of the finale of this quartet, its best movement, but elsewhere, and more particularly in the F major, there is more momentarily wobbling intonation than one would expect of them. However, the excellent recording quality compensates for any small deficiencies in the performance. R.F.

HANDEL. Concerti Grossi, Op. 6:

Concerto No. 10 in D minor; Concerto No. 11 in A major; Concerto No. 12 in B minor. **Bamberg Symphony Orchestra** conducted by Fritz Lehmann (with Otto Buchner, Franz Berger, violins; Hans Melzer, cello; Karl Richter, harpsichord). D.G.G. Archive APM14094 (12 in., 41s. 9d.).

Boyd Neel put the Op. 6 Concerto Grossi on to three LP discs, for Decca (to be strictly accurate, originally on to six 10-inch discs which were then recut); Vox have

also issued a three-disc set, reviewed last month by D.S. The present record completes the Archive set—except for No. 9, which seems to have been left out on the way—arranged on two 10-inch and two 12-inch records. D.S. did not like the Vox issue (I have not heard it); I have liked the Archive one all along, and still do so, preferring the spacious, unhurried sweep of Lehmann's readings, and the open acoustic, to the earlier set. But not preferring it by a very great deal, and in an altogether amateurish way so far as eighteenth-century performing-practice is concerned. I shall have to turn the disc over to D.S. to be informed about such matters. Meanwhile I would suggest that, except to someone with a special fondness for the spacious German performances, the less expensive Boyd Neel LXT5043 (less expensive not so much for the odd 1/9d. as because it also contains Concerto No. 9) will seem the better buy. A.P.

VIVALDI. The Four Seasons. Zimble Sinfonietta. Solo violin: George Zazofsky. Argo RG108 (12 in., 41s. 9d.).

Barchet, S.C.O., Munchinger (10/51) (R) LXT5377
Virtuosi di Roma (5/55) ALP1234
Parikian, Phil., Glinini (9/56) 33CX1365
Ayo, I Musici (9/56) ABL3128
Bacchetta, Ena, Witold (9/56) TWV81157
Corigliano, N.Y.S.O., Cantelli (1/57) ABL3063
Barchet, Stuttgart P.M., Reinhardt (8/56) (1/58) PL9520

A decade ago, the prospect of there being as many recordings of Vivaldi's *Four Seasons* as of, for example, Brahms's Fourth Symphony would have been fantastic; and even now, when that is in fact the position, it remains inexplicable. Who are all these people clamouring for this particular piece of early programme music?—for I assume that the supply of yet another version must be based on demand—and why, if there is this insatiable demand, don't we hear the work in concert halls? Anyhow, with eight recordings to choose from we can afford to be thoroughly selective: it is no longer (as it was six years ago, when I reviewed the first version to be obtainable here) a question of welcoming someone's enterprise and being glad to get a performance of reasonably good standard.

This new set is distinctly variable in quality. The general tone is good, perhaps a little bass-heavy in places and a bit boxy in fortissimos; but on the whole the string quality falls gratefully on the ear. The soloist is a little disappointing—an excellent leader (concert-master) no doubt, as we know him to be, but not a real soloist as this very exacting set of concertos requires. His intonation is fair but not flawless (the constant double-stopping and the exposed arpeggio passages find out some weaknesses), and he has a mannerism, evident in slow movements (e.g. in *Spring*), of starting a note cold and then adding vibrato later. The harpsichordist, balanced rather too close in *Spring* and *Summer*, seems to be either inexperienced in continuo work or not to understand the rhythmic function of the instrument; he frequently introduces ideas which are musically quite interesting, but which are inappropriate in their context or which merely smudge the

texture (e.g. in the finale of *Autumn*). But at least he is alive. The Zimble ensemble is an accomplished one—the fact that it achieves these results without a conductor is indicative of its quality (though there is no particular merit in not having a conductor). This playing is efficient and quite stylish; there is plenty of dash and drama in the storms of *Summer*; but one often feels that more imagination is wanted in the interpretation. Sometimes the team appears to be floundering uncomprehendingly through a set of exercises. Did no one stop to think that to play a whole passage of repeated notes all exactly the same is just a bore? Yet this is what we get in, for instance, the first movements of *Autumn* and *Winter*. As regards tempi, *Allegros* are taken very ploddingly; yet for some reason the *Adagio molto* of *Autumn* is played at double speed. Perhaps a conductor might have been a good idea, after all?

All of which leaves us roughly where we were, with the Witold out on technical, and Phillips's Cantelli on stylistic, grounds; Columbia's Giuliani over-romantic and too resonant, Reinhardt conscientious and clean but a bit dull, the Virtuosi di Roma lively but tending to hurry and only fair in tonal reproduction, Münchinger worthy but insufficiently flowing. The best—and the cheapest—is still, I suggest, the performance by I Musici on Philips. L.S.

VIVALDI. Il Cimento dell' Armonia e dell' Invenzione, Op. 8: Concerto No. 5 in E flat major; Concerto No. 6 in C major; Concerto No. 7 in D minor; Concerto No. 8 in G minor. I Musici with Felix Ayo (violin). Philips ABL3182 (12 in., 41s. 9d.).

Barchet, Stuttgart P.M., Reinhardt (8/56) DL173
And here, by coincidence, are the Musici themselves, extending their recording of the Vivaldi Op. 8 set from the *Four Seasons* (referred to above) as far as No. 8 of the twelve concertos. A fair comparison with the Barchet series (Vox DL173-3 contains the same four concertos as here) may perhaps be most easily established by an examination of No. 5 ("Storm at Sea"). Dutifully listening to Barchet and his colleagues all through, I found myself almost stupefied with boredom: the playing is efficient, but square, inflexible, unflowing, deadeningly monotonous, lacking in either grace or drama. With I Musici, one's attention is held—indeed, gripped—throughout: it is not the faster speed (the work runs over a minute less than in the Pro Musica version) which makes it ten times as exciting, but the general feeling of *impetus* in the performance, the shaping of phrases and the dynamic subtleties which get behind the mere superficial note-playing with which Pro Musica are content. In the finale of No. 6 ("Pleasure"), too, the contrast between the easy flow of the Italians and the hearty determination of the Germans is very striking. Felix Ayo is a really distinguished soloist, warm in tone and dead sure in intonation—he is, however, placed rather far away from the mike, so that the

effect is somewhat as if he were standing at the back of the platform. The harpsichord level is also in places on the low side, but the player provides an effective, if subdued, continuo part. This second instalment of Vivaldi's Op. 8, in fact, comes up to the high standard established by I Musici in their recording of the *Four Seasons*: they show once again that they are thoroughly musical. L.S.

INSTRUMENTAL

BACH. Preludes and Fugues: BWV531 in C major; BWV532 in D major; BWV533 in E minor; BWV535 in G minor. **Fantasia and Fugue:** BWV537 in C minor. Helmut Walcha (organ). D.G.G. Archive APM14505 (12 in., 41s. 9d.).

Walcha's latest instalment to the monumental issue of Bach's complete organ works which he is recording for D.G.G. contains some of the big favourites, as admirably played and recorded as the rest have been—though the pitch, whether of the organ itself or in the recording process, comes out a semitone sharp. (This statement has been checked, re-checked, verified and attested on different machines and different ears.) This great artist seems to me to possess, beyond his musicianly phrasing, clean technique and sure instinct for tempo and registration, two outstanding virtues—a fine sense of rhythm, which always keeps a work buoyant and alive (there is rarely "dead ground" in his performances), and an ability to see a work as a whole, so that all its parts are in proper perspective and its structure is made evident. Take the Prelude and Fugue in D here: there is a splendid impetus to the opening, the recitative is not only convincing in itself but well integrated into the whole, and the fugue (which can sound so long) is light and flowing throughout. The E minor, again, has a powerful rhythmic thrust, and the G minor is notable for the brilliance and sureness of its *bravura* (it also contains some very attractive registration). In the C minor, though he keeps it moving, he uses mixtures which become a bit obtrusive, and through some acoustical quirk some pedal notes disappear almost completely, as if they had suddenly fallen through holes in the floor. As to the C major, even Walcha cannot make it sound other than the empty showpiece it is—one of the few works by Bach it is better to overlook. L.S.

BACH. Keyboard Works. Fifteen two-part Inventions, BWV772-786. Eta Harich-Schneider (clavichord). D.G.G. Archive AP13414 (30s. 11d.).

Very well recorded as this disc is—about the most faithful recording of the clavichord I have heard—and played with scrupulous care by this distinguished musicologist, it will nevertheless, I think, be best appreciated by scholars and students. Not many people will want to sit down and listen in sequence to these fifteen little pieces written "for the enlightenment of those lovers of the

clavier who desire to achieve facility in two-part playing", however ingenious or engaging are Bach's ideas; and it must be confessed that, delightful to the player as is the clavichord, the "thrilling confidant of solitude" (as it was once called) makes for dull listening for any length of time. However, it was Bach's favourite home instrument, and it is good to hear the Inventions in the right colour for once. Save for one or two exaggerated accents and an occasional incompleteness of finger control in semiquavers (or are they intended as *notes inégales*?), there is little one could fault in this well-produced record. The pitch of the instrument used is a tone down from the present-day norm. L.S.

BEETHOVEN. Piano Sonatas. No. 15 in D major, Op. 28, "Pastoral". No. 16 in G major, Op. 31, No. 1. Wilhelm Kempff (piano). D.G.G. DGM18055 (12 in., 41s. 9d.).

Sonata No. 15: (5/54) 33SX1021
Matthews (6/54) LXT2903
Backhaus (6/55) FL8650
Sonata No. 16: (12/54) LXT2950
Backhaus

A marvellous performance of the unaccountably neglected G major Sonata, coupled to a disappointing one of the "Pastoral". So your feeling about this disc will depend on which of the two works is your first interest.

Kempff's performance of Op. 28 is strangely undervalued, lacklustre. In the first movement he is gentle and tender, cradling the theme but not suggesting the underplay of rippling strength which I admired in Frugoni's performance. The Andante sounds a shade depressed, the Scherzo lacks brilliance and animation, and the crescendo to the climax of the finale (which is taken at a lazily swinging tempo) sounds relatively tame. I have exaggerated this description perhaps, caricatured rather than characterised it, for of course there is a compensating delicacy, and the execution—given the reading—is very fine. It is the sort of performance you might run through in the mind's ear, lying drowsily in the shade on a very hot summer's afternoon—finger-perfect but rather slack. The "Pastoral" still awaits a thoroughly recommendable version. I feel now that I slightly overrated the Frugoni performance, for although it is certainly on the right lines, there is in several passages a lack of delicacy.

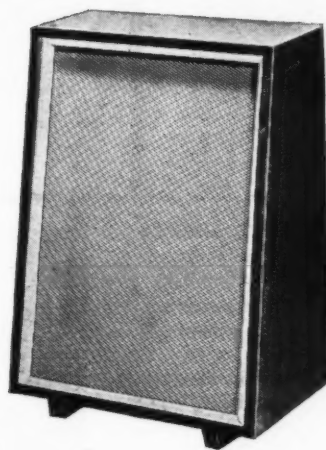
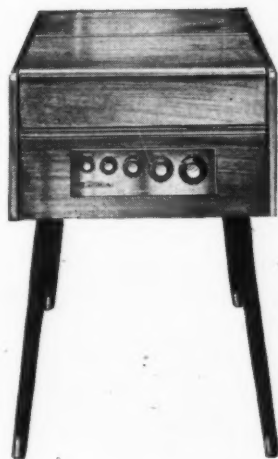
From the opening bars of the G major Sonata, the listener is kept alert and attentive, for this is a reading filled with fancy and animation. In the slow movement, Kempff makes one hear the poetic surprises and delicate magical touches as if for the first time, and has a lovely way with the exceedingly varied kinds of texture. What a wonderful movement it is—enough, one would have thought, to justify frequent revival of the sonata. The final Rondo is taken, again, at a very easy tempo, but with a graciousness that never quite drops into slackness.

The recording is first-rate, except for a hint of pre-echo during silent moments before loud entries in the G major Sonata. A.P.

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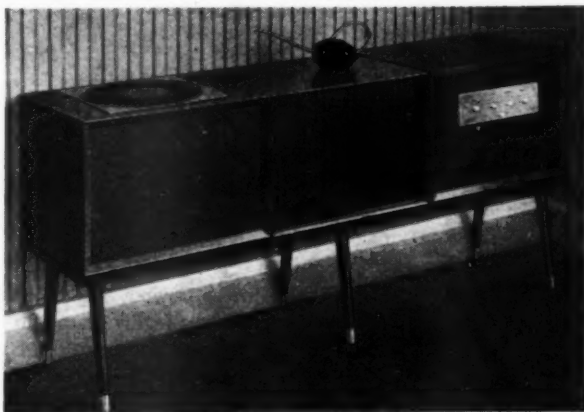
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BEETHOVEN. Thirty-two Variations in C minor. Andante favori in F major. Albumblatt "Für Elise" in A minor. Six Bagatelles, Op. 126. Six Ecossaises in E flat major. Andor Földes (piano). D.G.G. DGM18387 (12 in., 41s. 9d.).

Strangely enough, the Thirty-two Variations have until now not been available on LP except in a recording by Adelina de Lara. Schnabel never did them (though no doubt in due course we shall have a reissue of the Op. 126 Bagatelles from the Beethoven Society albums). The fine Grant Johannesen set of Bagatelles (Nixa) has been deleted, so we must look to this record for a collection of Beethoven's smaller piano pieces.

But it is disappointing. Földes's main aim seems to have been to execute the music cleanly, clearly and exactly. He makes both the C minor Variations and the Bagatelles sound like exercises, so that although, in the former work, we may admire the firm left hand in Variation XX, we may well wish that XXV were more graceful, or that in XXVIII the romantic mood implied by the writing were not so completely missing. The finest passages in the Bagatelles are the toccata-like ones of No. 2. It is all fine, in a way—with a cold, fine precision.

The opening of the Andante in F major, originally intended as slow movement to the "Waldstein", and by its second edition an *Andante Favori*, has had all the sentiment, the gentle consolation, driven from it. That B flat melody no longer falls from the highest treble tenderly, delicately. The opening of "Für Elise", the "twiddle" which spins itself out into the melody, sounds like an exercise in slow, even trill. It is only the Ecossaises which suddenly break free from the chilly discipline, and blossom delightfully. The main theme of these is, surprisingly, identical with that of Yvette Guilbert's *L'Eloge des Vieux* (written by the Abbé de Lattaingant in the eighteenth century). The recording is at once deep and clear. A.P.

FRANCK. Prelude, Choral and Fugue. SCHUMANN. Fantasia in C major. Op. 17. Leonard Pennario (piano). Capitol P8397 (12 in., 41s. 8½d.).

Prelude, Choral and Fugue:
Demus (1/54) WLP5163
Katchen (5/54) LXT2869
Malczynski (11/54) 33C1031
Chailley-Richer (6/56) TW91145
Rubinstein (6/57) RB16005

Fantasia:
Weisz (7/51) LM4539
Scherzer (3/54) PMD1010
Curzon (7/54) LXT2933
Moiseiwitsch (12/54) CLP1017
Brailowsky (12/54) ALP1166
Demus (1/55) WLP5167
Földes (9/55) DG16076

It seems strange that two and a half years should have been able to pass without a new recording of the Schumann *Fantasia*. The Californian pianist, Leonard Pennario, gives a very able account of it, sensitive and musically conceived; he is very much in command of the music. But I should rank it below Curzon's more imaginative interpretation, Demus's ardent one, or Földes's performance which has a rapt quality in the execution of the final pages, a sustained

lyrical beauty, that none of the other players seems quite to capture.

The same sort of considerations apply to Pennario's Franck; it is all correctly and musically laid out, but there is not that sense that he believes deeply in the piece. It is capably done, but does not communicate any deep feeling. Again, I should make for Demus's more emotional reading. The new disc, however, is excellently recorded. A.P.

SCHUBERT. Moments Musicaux,

Op. 94: No. 1 in C sharp major; No. 2 in A flat major; No. 3 in F minor; No. 4 in C sharp minor; No. 5 in F minor; No. 6 in A flat major.

SCHUMANN. Waldscenen, Op. 82:

No. 1, Eintritt im Walde; No. 2, Jäger auf der Lauer; No. 3, Einsame Blumen; No. 4, Verrufene Stelle; No. 5, Freundliche Landschaft; No. 6, Herberge; No. 7, Vogel als Prophet; No. 8, Jagdlied; No. 9, Abschied. **Wilhelm Backhaus (piano).** Decca LXT5413 (12 in., 39s. 11½d.).

Moments Musicaux:

Fischer (3/54) ALP1109
Aeschbacher (12/55) DGM19001

Waldscenen:

Richter (10/57) DGM18355

I enjoyed these performances, which are warm, affectionate, spontaneous; and excellently recorded. But you can guess what I am going to say: that Backhaus's account of the *Moments Musicaux* does not bear comparison with Fischer's, nor his *Waldscenen* with those of Sviatoslav Richter. It is true. There is a poetry and magic in Richter's account of the Schumann pieces which makes you think that Backhaus is enjoying only the surface of them; and in Edwin Fischer's Schubert, a delicacy and fancy beside which Backhaus seems a shade heavy-minded. A.P.

SCHUMANN. Fantasiestücke, Op. 12.

Etudes Symphoniques, Op. 13.

Guimar Novaes (piano). Vox PL10170 (12 in., 41s. 9d.).

Fantasiestücke:

Blancard (4/51) LM4532
Demus (1/55) WLP5157
Sigurjonsson (8/57) BLPC2
Richter (10/57) DGM18355

Etudes Symphoniques:

Lympny (12/52) CLP1002
Katchen (5/54) LXT2869
Cortot (8/54) ALP1142
Anda (10/53) 33CX1072
de Lara (9/54) AdLP3
Anda (12/54) LGX60029
Hess (12/54) BLP1061
Boukoff (5/55) NBR6015
Kempff (3/57) DGM19077
Firkusny (7/57) P8337

A lot of Schumann this month. Guimar Novaes is always an interesting player, but probably you have bought by now the wonderful Sviatoslav Richter record (D.G.G.) which contains six of the *Fantasiestücke* coupled with the *Waldscenen*—and perhaps, long ago, the widely admired Anda recording of the *Etudes Symphoniques*—if not, indeed, the magical Cortot performance. I wouldn't say that Mme Novaes quite matches up to this competition. The performance of the *Fantasiestücke* finds her in a resolute mood, disinclined to let herself go. The reading is full of interestingly conceived points, but there is not a great deal of *Schwing* in *Aufschwing*, questioning mystery in *Warum?*, or caprice in *Grillen*. It is all

very capable, and to be admired. One would welcome it in a recital; but it would not be my first choice of a performance for repeated hearing.

Likewise, there is more than a hint of severity in the handling of the *Etudes Symphoniques*. The tone actually hardens in the sixth Etude, while in the eleventh the line does not always sing (though there are magical notes in this very variation). I would prefer the finale to sound more exuberant, especially in those impassioned modulations where restraint should surely be cast off. Mme Novaes is all strength and intellect where Cortot is glitter, elegance and feeling. Yet here is a reading which anyone with a particular interest in the work will want to hear. The recording is true, spacious and bright, though occasionally, on my copy, touched with surface noise. A.P.

CHORAL AND SONG

BERLIOZ. L'Enfance du Christ, Op. 25.

Cesare Valletti (tenor), Gérard Souzay (baritone), Giorgio Tozzi (bass), Lucien Olivier (baritone), Florence Kopleff (contralto), New England Conservatory Chorus, Boston Symphony Orchestra conducted by **Charles Munch.** R.C.A. RB16061-2 (two 12 in., 79s. 11d.).

Scherman (1/56) NBL5022-3

In the Philips recording of *L'Enfance du Christ* Martial Singher doubled the parts of Herod and Joseph, Donald Gramm those of Polydorus (the officer of the watch) and the father of the Ishmaelite family. This was not altogether a happy arrangement as Joseph sings not long after Herod. The cast list printed on the cover of this libretto informs us that Giorgio Tozzi sings the parts of Polydorus, Herod, and the Ishmaelite father, and omits the name of Lucien Olivier which appears on the disc labels. In actual fact Tozzi sings the first and last of these parts and Olivier sings Herod: the part of Joseph is sung by Gérard Souzay.

The new issue, which restores the few small cuts made in the previous recording, benefits from Charles Munch's thoroughly idiomatic and imaginative handling of the score, more stylish orchestral playing, and a more spacious and vivid recording. Munch also makes more of the dramatic scenes of Herod's Dream and the Soothsayers, aided by a very lively and expert chorus, and there is a better balance all through between voices and orchestra. At the exciting end of the Herod scene the brass blot out the descending chromatic woodwind passage (as also on the Philips disc) and—a very small blemish—there is a slight wobble on the final chord of the angelic chorus at the close of this first section of the work—a fault of the recording not of the excellent sopranos.

It is a pity that an Italian singer was cast for the important part of the Narrator, for though Cesare Valletti sings with feeling and good tone he is no match for the beautifully articulated and fervently expressive performance of Léopold Simoneau (Philips), singing in his own language.

In the lovely tenor solo in Part 2 Mr. Valetti does not cover his top notes in the phrase "Voyez ce beau tapis d'herbe douce et fleurie" ("Behold this fair carpet of gentle grass and flowers") as Mr. Simoneau, caressing the phrase, so beautifully does, but he does not fail to move us in the glorious solo, with chorus, at the end of the work. The chorus here, as all through, are first-rate. Florence Kopleff—a contralto again in a soprano part—avoids the plummy tone of her predecessor Mary Davenport (Philips) and sings with charm and simplicity, and Gérard Souzay, I need hardly say, ideally cast as Joseph. Lucien Olivier's Herod and Giorgio Tozzi's Polydorus and Ishmaelite father are excellent. The angelic effects are effectively engineered. Surface, on my copy of the disc, is a little obtrusive at the start of the Epilogue, in which there are a number of silent beats, but this may be only a local fault.

The well-produced libretto is preceded by a useful short essay on the work by J. N. Burk—though the final chorus is not one of "beatification" but of adoration—and the text is given in French and English.

This fine performance and recording will, I hope, spread further the knowledge of a most beautiful work. A.R.

BYRD. Mass in three voices. Motet: Civitas sancti tui. Motet: De lamentatione. The Renaissance Singers conducted by **Michael Howard.** Argo RG114 (12 in., 41s. 9d.).

With this record Argo and the Renaissance Singers complete their set of the Byrd masses—only three of them, as against Palestrina's hundred and five, yet written with such purity of style, such inexhaustible melodic inventiveness that we can put the Englishman and the Roman without further question in the same class as composers of music for the Mass. To write a musically successful mass for only three voices is something of a *tour de force*, but Byrd's contrapuntal mastery is so effortless that we are never conscious as we listen of the extreme economy of his means. It is not known exactly when the three masses were printed, since their publication was not officially registered at Stationers' Hall and no title-page survives (if there ever was one). It seems likely that they may have been printed clandestinely by Thomas East about the beginning of James I's reign, and probably written in the preceding five years. The works on the other side of the disc are both earlier. *Civitas sancti tui* was published in the first book of Byrd's *Cantiones Sacrae* in 1589 (1569 on the sleeve is a misprint); it is the second part of the penitential motet *Ne irascaris*, and it seems to me a great pity that it should here be performed as if it were an independent composition. *De lamentatione* survives only in manuscript sources of the same date or a little earlier. It is not strictly a motet, being in fact a setting of part of the Lamentations sung at Tenebrae in the Roman Catholic Church. This particular section was not prescribed in the *Sacrum breviary*, but is the beginning of the first

lesson for Good Friday in the present rite. Stylistically it is more complex and backward-looking—more English—than the mass or *Civitas sancti tui*, and it may well have been composed as a companion-piece for Tallis's magnificent Lamentations.

The faults of these performances are soon noted and relatively unimportant. Out of an exaggerated concern for diction the choir sometimes adopts a *staccato* style of singing which gives a slightly absurd impression of self-conscious jauntiness and spoils the melodic flow of the music. The tone of the alto line is rather unattractive, and as all these pieces are (quite justifiably) performed with male voices only, it means that they are subjected to considerable strain in *Civitas sancti tui*. Also in this motet occurs a piece of bad taste that seems oddly out of place when compared with Michael Howard's generally restrained and thoughtful handling of the music; the antiphonal section to the words, "Sion deserta, deserta facta est", is taken so much slower than the rest of the motet that it sounds like another piece. But if *Civitas sancti tui* is unsatisfactory (both for these reasons and the fact that it is an incomplete piece) the remaining two works are much happier and would alone make this record a necessity for anyone who cares for the music of one of the few English composers of really European stature.

The recording is admirable, being clear but not unresonant. Diction is, if anything too clear, but this may not be the fault of the recording. J.N.

BACH. St. Matthew Passion, BWV244: "So ist mein Jesus nun gefangen"; "Sind Blitze, sind Donner" (Aria and Chorus No. 33). "Er hat uns alles wohl gethan"; "Aus Liebe will mein Heiland sterben" (Recitative and Aria, Nos. 57 and 58). **Irmgard Seefried** (soprano), **Herta Töpper** (contralto), **Thomanerchor** and **Gewandhausorchester, Leipzig**, conducted by **Günther Ramin.** D.G.G. Archive EPA37145 (7 in., 16s. 8½d.).

The standard of performance and recording is as high as in the EP disc of the two arias from the same work, sung by Irmgard Seefried with the above conductor and orchestra, reviewed in the January, 1958, number of THE GRAMOPHONE (EPA 37144). The two voices blend beautifully in the duet "My Saviour Jesus now is taken" (No. 33) and the urgent exclamations of the chorus, "Leave Him! Bind Him Not!" together with their dramatic singing of the "lightnings and thunder" double chorus are splendidly done. Miss Seefried sings equally beautifully in the recitative and aria "To us He hath done all things well" and "For love of us my Saviour suffered" (Nos. 57-8) in the last of which the flute and oboe accompaniment is finely played.

I am moved to hope again that these discs are taken from a complete performance of the great work. It should be a notable event if it is all as good as these excerpts. A.R.

COUPERIN. Messe pour les Paroisses. Pierre Cochereau (organ) with the **Saint Paul Choir (Paris).** London L'Oiseau-Lyre OL50155-6 (two 12 in., 79s. 11d.).

Messe pour les Couvents. Pierre Cochereau (organ). London L'Oiseau-Lyre OL50157 (12 in., 39s. 11½d.). Recorded at the Church of the Holy Cross, Le Mans.

Messe pour les Paroisses:

Gaston Litalie

Stig Raslo

(6/55) DTL93039

(11/55) TWV91110

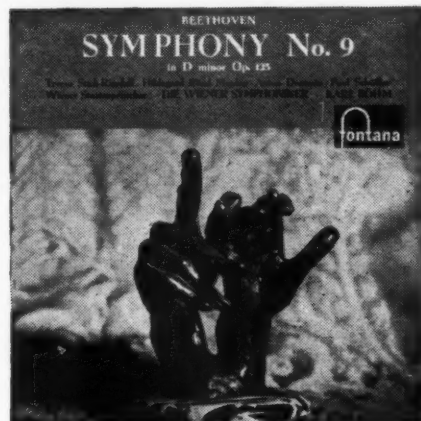
François Couperin inherited the post of organist at the parish church of St.-Gervais in Paris at the age of eleven, and as this was, even in the seventeenth century, considered a little young to undertake its full responsibilities the composer Lalande (Oiseau-Lyre gave us two discs of his music recently) deputised for him for several years. Couperin took over in his eighteenth year, in 1685 or 1686, and only four years later he obtained a royal privilege to publish his organ-masses. Apparently he was unable to afford the heavy expense of having them printed, but they were issued in an authorised manuscript edition, bound up with an engraved title-page. The two works included in this volume are therefore Couperin's earliest surviving music and also his complete organ works; though he must have written organ music later in his life (and improvised still more) none of it has come down to us.

The form of these organ-masses is the traditional one: a string of little pieces known as versets (Couperin's word is *couplets*), intended to be played in alternation with the chanting of the choir. Thus, for example, *Gloria in excelsis Deo* would be intoned by the celebrant, after which the organ would break in with *Et in terra pax*, with the chant taken up by the choir again at the words *Laudamus te*—and so on to the end, with alternate clauses for choir and organ. Two centuries earlier all the versets would have been based on the appropriate plainsong melody, but by Couperin's day the place of plainsong in the organ-mass was vestigial; in his Parish Mass he states it only in the first and last Kyries, and in the first versets only of Gloria, Sanctus and Agnus Dei—for the rest the music is freely composed, and exhibits an amazing variety of styles. The influence of opera and ballet can be clearly heard, as can that of the Italian trio-sonata, and yet in Couperin the string of short versets never becomes, as it does in the hands of some later composers, merely a selection of jaunty interludes, quite irrelevant to their liturgical context. For this reason it is particularly pleasing that the Parish Mass has been performed on these records complete with the alternating plainsong verses sung by the St. Paul Choir of Paris. For once the listener can get some idea of the way in which this music, functional as well as decorative, was intended to sound. The plainsong, incidentally, is the mass known as *Cunctipotens genitor*, specified for major feast-days by the Paris use. For the sake of authenticity it is here performed not in the "original" version established by the monks of Solesmes (it is No. IV in the Vatican edition), but as it might have been sung in seventeenth-

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SCHUMANN, *Fantasia in C Major, Op. 17* P.5397

century Paris; the results are not at first hearing very pleasant, but this may be because of the choir's patent lack of conviction. As Couperin makes no clear reference to plainsong in the other mass, designed for use in religious houses, this is performed simply as a recital of brief organ pieces.

From what has been said so far it is clear, I think, that careful thought has gone into the presentation of these two organ-masses, and this is again evident in the playing of M. Cochereau, who is the organist of Notre Dame in Paris. Alone among the three organists who have recorded this music he makes an attempt to apply the practice of *notes indégales*. This means, roughly speaking, that certain pieces written in 4/4 come out in 12/8, those written in 3/4 in 9/8, and so forth; this is not a matter of antiquarian pedantry, for it imparts a fascinating lilt to music that can sound stiff and dull when the notes are played strictly as written. This is a point, and an important one, in M. Cochereau's favour, but there are other things about his performance that seem to me less satisfactory. Rhythm is often allowed to slacken badly, particularly in the slower pieces—and it is a feature of this performance that these are very slow indeed. It's true that Couperin gives no tempo-indications as such, yet such things as note-values and time-signatures by the conventions of the time convey more meaning than M. Cochereau is willing to find in them. As an example we might take the sixth verset of the Gloria of the Parish Mass (*Qui tollis . . . suscipe deprecationem nostram*). The mood should certainly be devotional, but whereas Litaize achieves this in a performance that takes just under four minutes, Cochereau chooses to take more than five and a half. To my ears this is grotesquely slow. The overall timing of the organ versets of this Gloria in the three available recordings are: Rasjö—18 min. 41 sec. (sometimes a bit too brisk, admittedly); Litaize—22 min. 07 sec.; Cochereau—29 min. 05 sec. I am quite sure that these generally slow tempi spring from a desire to emphasise the devotional aspect of Couperin's music, but I am bound to say that I think it mistaken. One has only to look at the sculpture and architecture of Couperin's day to see how little stylistic difference was felt to be necessary between secular and religious art. Surely the same applies to music? M. Cochereau is well known, here as well as in France, as a fine exponent of the music of Vierne and Widor, but I have yet to be convinced that he is at home in the *grand siècle*.

A word or two about the organ used for these recordings. It is a modern (1950) instrument built (according to information kindly sent me by Mrs. Dyer of the Lyre-Bird Press) according to French classical specification. Unfortunately it has few of the tonal qualities of a seventeenth- or eighteenth-century organ, as can be heard by comparing it with the two rival versions of the Parish Mass. Litaize plays the organ of St.-Merri (Paris), built by Clicquot in 1781, while Rasjö's organ at Skänninge in Sweden dates mainly from the following

year, though parts of it go back to about 1680. The organ at Le Mans has none of their refined clarity, sometimes soft, sometimes glittering, and it is presumably because of this that Cochereau has had to make a number of compromises with Couperin's registrations. These are not always unequivocal, but the claim made in the sleeve-note that they have been "scrupulously followed" is an exaggeration. This is the more irritating because several good early organs survive in France, among them Couperin's own organ at St.-Gervais. It is a thousand pities that it could not have been used for the present recordings, whatever difficulties had to be overcome.

The recording is on the whole satisfactory, although on my copy there is some fluctuation of pitch on side two. A certain lack of clarity is probably more the fault of the organ than of the recording engineers.

J.N.

DELIUS. Appalachie. An Arabesque. Royal Philharmonic Orchestra and Chorus conducted by Sir Thomas Beecham, Bart., C.H., with Einar Nörby (baritone). Fontana CFL1009 (12 in., 41s. 9d.).

Four years ago A.R. hailed with understandable delight this recording of *Appalachie*, then on a Columbia disc: in his praise of the work as being blessedly free from Delius's weaknesses, of Beecham's magical handling of the score, of the choral and orchestral performance and of the felicitous recording, I follow him completely. (Perhaps, to the spoil ear of today, the big climaxes are just a wee bit compressed, but no one would think twice about it.) Now, reissued on this new label, we have gone one better by getting in addition, and for no extra cost, the first recording of a practically unknown Delius work. The *Arabesque* was written (partly in Sir Thomas Beecham's house) to words by the Danish poet, Jans Peter Jacobsen, between 1911 and 1915, though it was not heard publicly until 1920 and not in London until 1929. It is "a strange half-symbolic poem, dealing with the darker aspects of the god Pan . . . at once a lover's rhapsody of long-lost love and a paean in praise of the brilliant, all-too-fleeting northern summer".

As in so many of Delius's choral works, the vocal writing is far from comfortable (his mind worked instrumentally), and in the passionate sections he falls into his old trap of over-thick scoring, so that, even in a good recording such as this, detail becomes muddy. Yet this piece has passages which no Delius-lover would forego, moments of melting mournful enchantment; and it is perhaps significant that the best music comes in the lovely desolate ending, rather than in the high exaltation of the first part, which, as the sleeve-note says, is "unique for Delius in its style and idiom". Beecham leads a performance which vividly brings to life the composer's thought, though it is handicapped by a solo baritone with a distractingly pronounced wobble. He sings, not in German or English as in the published score, but in the original Danish: the chorus copes valiantly, though whether from distant microphone placing or from pardon-

able linguistic diffidence scarcely a word is distinguishable. L.S.

SCHUMANN. Liederkreis, Op. 24.

Lieder: Du bist wie eine Blume (No. 24 of "Myrthen", Op. 25). Tragödie: Entflich mit mir. Tragödie: Es fiel ein Reif (No. 3 of "Romanzen und Balladen" (Vol. 4), Op. 64). Der arme Peter: Der Hans und die Grete. Der arme Peter: In meiner Brust. Der arme Peter: Der arme Peter wankt vorbei (No. 3 of "Romanzen und Balladen" (Vol. 3), Op. 53). Mein Wagen rollt langsam (No. 4 of "Vier Gesänge", Op. 142). Abends am Strand (No. 3 of "Romanzen und Balladen" (Vol. 1), Op. 45). Die feindlichen Brüder (No. 2 of "Romanzen und Balladen" (Vol. 2), Op. 49). Belsazar, Op. 57. **Dietrich Fischer-Dieskau** (baritone), **Gerald Moore** (piano). H.M.V. ALP1551 (12 in., 41s. 8½d.).

Last January I reviewed, with enthusiasm, another Schumann recital by Dietrich Fischer-Dieskau (on D.G.G.). This new one is even more recommendable. If Fischer-Dieskau goes on like this there will be a new resurgence of admiration for Schumann's songs, for he is the most persuasive champion possible for them. In both records, he discovers song after song which is well worth reviving.

In an adjacent column I review a Schumann/Heine recital in which Seefried is joined by Oskar Werner as speaker. This present disc is also a Schumann/Heine recital—only all of it is music—and it is far more enjoyable. The three *Arme Peter* songs are among those that appear on both. Seefried, in her bright performance, seems to see everything from Hans and Grete's point of view, almost to laugh at poor Peter in his workaday clothing; Fischer-Dieskau, as we should expect, identifies himself with Peter and is very touching, without being unsuitably emotional over it all. The three songs making up *Tragödie* also appear on both discs, or rather only the first two on the Fischer-Dieskau one, for *Tragödie III* is a soprano/tenor duet (in the other performance, as I have mentioned, this third song, "Auf ihrem Grab", is sung and spoken more or less simultaneously). Schumann's setting (*rasch und mit Feuer*) and Fischer-Dieskau's singing of "Entflich mit mir" make me certain that Oskar Werner's dispirited reading of the epigram is misconceived. In the second song, Seefried's tone is so bloomy and radiant as to contradict the sense of the words. Among the miscellaneous songs, only *Abends am Strand* and *Die feindlichen Brüder* seem to me relatively weak—perhaps because they are among Heine's less distinguished poems. *Belsazar*, looks like a dullish dramatic ballad on paper, but Fischer-Dieskau brings it vividly to life, with his evocation of the splendid, gleaming feast, and the sudden fear that fell on the proud king. Gerald Moore—who plays superlatively throughout—must also be mentioned especially for his dramatic handling of the eerie modulations to which the writing on the wall appears.

In May 1957, reviewing Souza's record-

ing, I wrote about the Op. 24 *Liederkreis*, a setting of nine poems which Heine planned as a self-contained sequence within his *Jungen Leiden*. At the same time, I compared Souzay and Fischer-Dieskau as Lieder singers; and need not go again into reasons which in this case lift the latter's performance of the cycle into another class even from Souzay's fine one (Souzay's performance is coupled with a selection of Wolf's Mörike Lieder). It is perhaps enough to say that Fischer-Dieskau's faults, if such you deemed them—over-exquisite, almost croony inflections on the one hand, and explosions on the other—have quite disappeared; and that his virtues of tones at once marvellously beautiful and apt, wonderful phrasing, and superb utterance of the words, are heard at their very finest. The recording is superlatively good.

Heine is not an easy poet. I had to keep flying to the dictionary—and so did another listener whose German is far better than mine. Please, send H.M.V. produce an accompanying leaflet which prints the texts of the poems, and a literal English translation. From Decca we can buy the words of the *Liederkreis*, for 6d.; but we need them for the other side as well. Why offer the public the finest Lieder singing imaginable, without giving them at the same time the means to discover just how fine it is?

Since the songs are arranged so maddeningly in the Peters complete edition of Schumann's songs, and one has to draw up a key before settling down to listen, I append my "index":

Liederkreis: Nos. 1-8, II.1; No. 9, I.141
Du bist, I.54
Tragödie, II.152
Der arme Peter, I.174
Mein Wagen, II.210
Abends am Strand, II.125
Feindlichen Brüder, II.128
Belsazar, II.144

A.P.

[It has since been advised that the sleeve will carry the full German texts together with an English précis of each song. Ed.]

SCHUMANN: HEINE. Songs and

Poems. Die Lotosblume: Waldeinsamkeit*: Was will die einsame Träne: Mir träumte, traurig schaute der Mond*: Du bist wie eine Blume: Man glaubt, dass ich mich gräme*: Der Hans und die Grete: In meiner Brust: Der arme Peter: Lehn deine Wang' an meine Wang*: Dein Angesicht so lieb und schön: Auf Flügeln des Gesanges*: Anfangs wollt' ich fast verzagen: Entfieh mit mir*: Es fiel ein Reif: Auf ihrem Grab: Wie kannst du ruhig schlafen*: Mit Myrten und Rosen. **Irmgard Seefried** (soprano), **Erik Werba** (piano), **Oskar Werner** (speaker). D.G.G. DGM19067 (12 in., 4ls. 9d.).

I doubt whether this mixed recital is a complete success, whether, in fact, the gramophone is the right medium for the kind of programme which the Apollo Society occasionally puts on in the Festival Hall Recital Room. Granted that it is, that you will willingly sit down again and again to listen to poems alternating with songs (the read poems are marked with an asterisk in the listing above), even then,

I doubt whether Oskar Werner is an ideal reader of Heine. I say this very tentatively, being no kind of judge of German poetry-reading. But it seems to me that Herr Werner's tremendously reticent way with the verse borders on the prosaic. One cannot help contrasting his almost tentative delivery with Schumann's declamation. He hurries over the middle stanzas of "On Wings of Song" as if he were faintly ashamed of the exotic picture, the "frommen, klugen Gazell'n" and the rest; and surely he misses the clinching-point of *Tragödie I* ("Entfieh mit mir"):

Und bleibst du aus im Vaterhaus.
Wirst doch wie in der Fremde sein.

That seems to me a strong saying, not one to "throw away". But perhaps I am wrong, and this is just the way Heine should be spoken.

Miss Seefried's contributions are extremely beautiful; she sings in ravishing tones, and with fullness of voice, no dainty hinting. I have written before how, in the last resort, she never gives me the kind of pleasure that Elisabeth Schumann did, never brings each phrase to life with a feeling for the words and situation that transcends beautiful vocalisation. But her performances could not be called anything less than lovely, and they are well accompanied.

Tragödie III, originally a duet, is here a joint effort by speaker and soprano. He puts in the lines first, over the accompaniment, as if he were prompting—as one sometimes does when playing to a friend an old record on which the words are not quite clear. But Miss Seefried's words are impeccably clear, so that the result seems little more than a stunt. The record is selectively banded in some way which is not clear to me, and not made clear by label or sleeve, so that individual songs cannot easily be located until one has made one's own key. A slip inside the sleeve and the sleeve itself provide German texts, without translation, omitting several stanzas of the very long recitation, *Waldeinsamkeit*. The recording is very real, but I get a trace of distortion in the second verse of *Dein Angesicht*.

A.P.

AN EASTER MATINS. Choir of King's College Chapel, Cambridge, directed by Dr. Boris Ord with Eric Fletcher (organ). Argo RG120 (12 in., 4ls. 9d.).

The engineers seem to have got the measure of King's College Chapel (by no means an easy building in which to record) most successfully. Although this disc contains the whole service, including the prayers and lessons, I imagine that a large number of people will buy it for the musical items alone, and it is therefore good to be able to report that these are recorded very much better than the Gibbons anthems that came out a little while ago on Argo RG80. The choir is not recorded too close but all its words can be heard, and the balance with the organ (particularly difficult in such a resonant building) could hardly be better or more lifelike.

The music used in this service is varied in style and, to my mind, in merit also. We start with the Easter carol, *This joyful*

Easter tide; then, after the opening sentences, the Preces are sung in the setting by Thomas Tomkins, adapted slightly to make them conform with the 1661 division between priest and choir. The Easter "anthems" or antiphons and the proper psalm are chanted, with the well-known King's flexibility and unanimity; this choir is one of the very few that can make me resigned to that musical and historical monstrosity, Anglican chant. *Te Deum* and *Jubilate* are sung in the setting by Herbert Howells written for the choir of King's College and known as *Collegium Regale*. Its style, I personally find a little insipid, but perhaps it comes as near as possible to a solution of the terrible problem of finding a place for contemporary art in the service of the Churches—not an exclusively Anglican problem, this. The Responses are by Tomkins again, and the Lord's Prayer, instead of being intoned, is sung to the dignified music of Robert Stone, a minor composer who flourished in the reign of Elizabeth and became a member of her Chapel Royal.

Musically the high spot of the service is Byrd's *Haec dies*—the big six-part setting of the antiphon published in the *Cantiones Sacrae* of 1591, and not the more succinct five-part gradual that occurs in the second book of *Gradualia* (1607). There is nothing odd about singing the anthem in Latin, for since the earliest days of the Anglican Church it has been permitted to conduct the entire service in Latin in cathedral and collegiate churches; moreover Byrd's setting was in all probability written for use by Queen Elizabeth's own chapel. One could wish for slightly more weight and sonority in the choral tone here, but of course the choir is mainly composed of young voices. The service ends with that hymn which has been known to be (rather inappropriately) announced by its first line only as *Jesus lives, no longer now*.

This disc should be just as much of a popular success as the earlier one of the Christmas Service of Nine Lessons and Carols, and it is even better recorded. Both will serve the excellent purpose of making everyone who hears them appreciate the dignity and beauty of the Anglican services when they are properly performed. J.N.

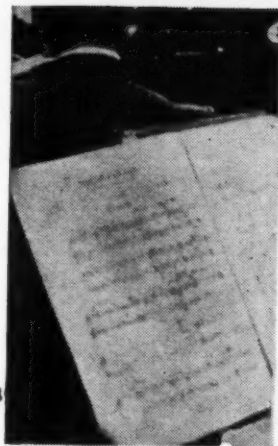
OPERATIC

GLUCK. Orpheus and Eurydice: "Welch reiner Himmel deckt diesen" (Orpheus's Aria).

HANDEL. Julius Caesar: "Es blaut die Nacht" (Cleopatra's Aria). **Margarete Klose** (contralto), **Bamberg Symphony Orchestra** conducted by **Artur Rother**. D.G.G. EPL30255 (7 in., 16s. 8½d.).

I bitterly regretted the withdrawal of the Nixa recording of *Orpheus*, with Margarete Klose in the name part, but it is some consolation to have a recording of this noble voiced singer in the lovely aria *Che' puro ciel* (How pure a light) from the Elysian Fields scene. My only regret is that Miss Klose does not sing it in Italian,

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as she did in the complete recording of the opera. The lovely pictorial orchestral accompaniment, so often played too loudly, has here just the right level of tone and the oboe soloist is excellent. Miss Klose's classic style perhaps robs Cleopatra's aria (*V'adoro pupile*—untranslatable) of some of its sensuous feeling—she is a commanding Cleopatra—but it, too, is beautifully sung. A.R.

LORTZING. Der Wildschütz: "Auf des Lebens raschen Wogen" (aria of the Baroness). **Bavarian Radio Orchestra** conducted by Leopold Ludwig.

NICOLAI. The Merry Wives of Windsor: "Nun eilt herbei" (aria of Mistress Fluth). **Munich Philharmonic Orchestra** conducted by **Ferdinand Leitner**. Both with **Maria Stader** (soprano). D.G.G. EPL30114 (7 in., 16s. 8½d.).

The sleeve shows Mrs. Ford standing behind the oak—but this is the aria from the first act! Never mind. It is extracted from the D.G.G. "complete" or rather dotted *Merry Wives* on DGM19049. Well recorded, adequately sung, it is possibly now the best available version of a charming scena, but it lacks mischief and sparkle.

The Poacher is Lortzing's best after *Czar and Carpenter* and this aria is a pleasant addition to the lists. Maria Stader is less in form on this side, occasionally not dead in tune and rather breathless over the ornamentation. But she pulls it off. Smart orchestral accompaniment in both cases and good balance mostly though the voice in the Lortzing is too near. So-so.

P.H.-W.

PUCCHINI. La Bohème.

Rudolph **Giuseppe di Stefano** (ten.)
 Marcel **Rolando Panerai** (bar.)
 Schaunard **Manuel Spatafora** (bar.)
 Colline **Nicola Zaccaria** (bass)
 Benoit **Carlo Badioli** (bass)
 Alcindoro **Carlo Badioli** (bass)
 Mimi **Maria Meneghini Callas** (sop.)
 Musetta **Anna Moffo** (sop.)
 Pargignol **Franco Ricciardi** (ten.)
 Custom House Officer **Eraldo Coda** (bass)
 Sergeant **Carlo Forti** (bass)

Chorus and Orchestra of **La Scala, Milan**, conducted by **Antonino Votto**. Chorus master: **Norberto Mola**. Columbia 33CX1464-5 (two 12 in., 83s. 5d.).

Erede (1/52) LXT2622-3
 Toscanini (11/53) ALP1081-2
 Beecham (1/57) ALP1409-10

I have enjoyed this, a most vivid and affecting performance of a work which shows itself to be a masterpiece in nothing more than the fact that it comes up fresh and pungent even at the thousandth hearing, so long as all taking part believe in it. This they seem to. It is a beautiful bit of recording too, ultra vivid, full of space and perspective and clear as a bell. If you are new to *Bohème* or are contemplating a complete set for the first time, go ahead and buy this one, relying on my word for it that you won't be let down. Now for comparisons and special prejudices and loves.

First, a little recapitulation. For sheer genius in conducting *brio* (but with dull singing) there is still Toscanini. For sheer lush glory in soaring strings and passionate

"Mimi-song", you must still allow that the Beecham is at the moments of the greatest ardour more sensuously affecting than any other. For a lovely Mimi in Tebaldi but now rather old engineering and nothing special otherwise vocally and a dull hand from Erede, there is still the Decca.

This Columbia is stamped with two hall marks. One Callas, the other Votto. This conductor is a favourite with singers and one sees why. He manages to give them absolute freedom without losing control of them. The principals here all sound thoroughly happy, thoroughly inside what they are doing, acting with quite unusual subtlety and veracity. The price to be paid is that sometimes Votto seems to be taking the score very slowly indeed. But if that is true, he does not fail to bring in the right kind of surging excitement when that is strongly needed (as I think one can say Erede does fail). For instance that moment where Mimi struggles up the stairs and drags herself into Rudolf's arms half way through the last side—it hasn't quite the immense tug that Beecham gives it, but then Callas is not De Los Angeles, either.

No indeed she is not. The quality at the top is here rubbed bare of all bloom; she does not seem to be able to "soar" as De Los Angeles can, and if that is something you demand of a Puccini heroine, then Callas may disappoint you. Under pressure, all the spinto notes in fact show the usual tendency to beat or hover. But how richly does this singer make amends—by sensitivity of another sort, by the luminous meaning she gives to the words (all crystal clear which you can't say of De Los Angeles) and the variety of tonal nuances she gives to the detail (superior in that to the unchanging beauty of Tebaldi). No blurring mars this brilliantly realised brilliant Mimi; no conventional vocal paths at (say) "Sono andati" on the death-bed (and why should that statement be made in a voice ringing with drama, yet it nearly always is?) The absolute sense of fitness which goes into her contribution to the wonderful pattern which makes up the supper at the Café—the tone is like a wonderful oboist, endowed with speech, and at a hundred tiny points of characterisation, this Mimi comes alive and later haunts you in a most extraordinary way. As against that if you want a pure welling up of tone—as distinct from some subtle, artful diminuendo—you won't get it. She is at her squalliest, and Votto at his slowest, in the Mimi-Marcello duet near the start of Act III. The last notes of a marvellously feeling yet unsentimental "Addio di Mimi" would have given Melba a fit, so wavering are they; and yet I found Callas's Mimi one of the most moving I have ever heard.

The other members of the cast are excellent. Di Stefano's Rudolfo may not be mighty stylish at all points, but it sounds handsome, endearing, authentic and convincing, as if he deeply felt the role. It has ardour, youth, and a lovely immediacy which I miss a little in Björling (Beecham). Panerai is a young sounding, warmly agreeable Marcello—younger than Inghil-

leri on Decca, not perhaps quite as full an artist as Merrill on H.M.V. (Beecham), but always reliable. Anna Moffo strikes me as the best of the Musettas, never shrill, yet vivid all the time and taking her chances with great musical assurance and conviction.

So, in sum, as I said, it turns on your reactions to Callas and to Votto's tempi. I have given briefly mine and cannot predict yours, but for those buying blind, I repeat that I don't think you'll be disappointed in toto. P.H.-W

PUCCHINI. La Tosca.

Floria Tosca **Zinka Milanov** (sop.)
 Mario Cavaradossi **Jussi Björling** (ten.)
 Baron Scarpia **Leonard Warren** (bar.)
 Cesare Angelotti **Leonardo Monreale** (bass)
 Sacristan **Fernando Corena** (bass)
 Spoletta **Mario Carlin** (ten.)
 Sciarrone **Nestore Catalani** (bass)
 A Jailor **Vincenzo Prestiosa** (bass)
 Young Shepherd **Giovanni Bianchini** (boy sop.)
 Orchestra and Chorus of the **Rome Opera House** conducted by **Erich Leinsdorf**. R.C.A. RB16051-2 (two 12 in., 79s. 11d.).

(11/52) LXT2730-1
 Fabritius (12/52) ALP1020-1
 Sabata (12/53) 33CX1094-6

The best *Tosca* is still Columbia's with De Sabata conducting marvellously and Callas, Di Stefano and Gobbi in the lead. This new R.C.A. version recorded in Rome with the principals from New York has certain virtues of its own. It is of course richly recorded though I couldn't get rid of a certain stinging, "papery" quality in the upper reaches of the strings at full volume. That it is less imaginatively balanced by the engineers in certain places less imaginatively conducted by the generally efficient Leinsdorf, you can at once test by playing the first inch or so of side four and comparing it with the wonderfully poetic Roman dawn which De Sabata paints. Here, in the new version, the church bells, instead of stealing on the misty air, are right on top of you—you can "see" the chap tapping them. As for the shepherd lad, he's in the room, not out on the slopes near the Tiber!

But there is plenty of excitement and when it comes to the big bangs this version is quite a good competitor for the Columbia, though it is a great pity that a little more care was not taken to get the agreement between singer and conductor perfect; for instance in the first act love duet "What eyes . . . etc.", Björling and the conductor haven't quite agreed on the amount of expansion at the climax. Björling pays a lot of attention to characterisation here; he is more involved than sometimes. At one point in the first act, where he bids Angelotti farewell (when momentarily left alone after Tosca has stalked off) he sings absolutely magnificently, like a Caruso at the peak of his form. But too many of his set pieces—"E lucevan" less, but certainly the initial "Recondita armonia" are a little tired sounding—and that yell of "Vittoria" is decidedly perilous. But he is much too good an artist (one whom I have greatly admired and still do) to let us down seriously; indeed his musicianship and presence of mind are a great stand-by when the lady in the case is so apt to get flustered.

Milanov's *Tosca* has a certain over-all magnificence which is very imposing and

for lack of which even Callas's superbly acted rendering, not to mention Tebaldi and Caniglia slightly fall short. Milanov is, as Tosca was, a real old fashioned Prima Donna and if you can hear it in the great moments (take the opening of "Vissi d'arte" and the marvellous climax and diminuendo, on a fluted note) you can also hear it in her bad patches. What you can get away with—with the Grand Manner!

Tosca is a much more exacting role than people seem to think. I wish Grandi had recorded it. Caniglia who was thrilling in the third act "racconto di Tosca" and Tebaldi who is so steady and radiant each had something to recommend them, but for sheer acting—for instance the moment where Scarpia shows Tosca the fan in the first act and she flares up, quickly dousing it—Callas with Gobbi as a foil, puts the others completely out of court as far as projecting the sudden change of mood goes. Milanov is strangely un-good at this sort of thing. She leans in a grand, swooping way on many cardinal words and phrases and as one knows, this "tells" in a big opera house (this account of the part with its good things and bad, is very like what we heard last year at Covent Garden); but it does not "tell" so well under the microscopic scrutiny of gramophone recording as Callas's detailed and dazzlingly intelligent *thinking* of the part. All the same, I bet Callas wouldn't mind having some of the notes that Milanov has at her command, lovely quality, flawless production; however old the voice, it is at least never inadequately supported or "torn" like the top of some compasses. But Milanov does rather bang about, sometimes barking a little and frequently not "on the dot". However, tastes differ.

About Warren as compared to Gobbi I fear there can be little doubt as to which is the superior artist—play the start of Act II and see what Gobbi gets into it and into his seduction of Tosca. Warren is big, strong, bold, but his acting of the part seems quite primitive beside the Italian's cunning with the sound of words. Of course it's a splendid large-toned Scarpia with conventional cruelty in it, but Warren does not seem to have thought himself into the part half deeply enough for recording purposes. Corena as on Decca turns up as a good Sacristan, honours equal elsewhere.

If you are not fussy about the acting of Tosca and the sense put behind the words, if in short you don't follow Italian, these points may seem less intrusive. But the actual singing of the leading characters is not consistently so bright and feeling as on Columbia and as I suggested earlier, the actual playing of the Roman orchestra is inferior here to Milan's, e.g. the 'cello solo in Act III.

In short, good points, interesting account of a grand prima donna not quite at her best, and some fine moments, but no knock out for competitors. P.H.-W.

STRAUSS, R. *Arabella*.

Arabella
Mandryka
Graf Waldner
Zdenka
Matteo
Adelaide
Elemer
Dominik
Lamoral
Flakermilli
Lisa Della Casa (sop.)
George London (bar.)
Otto Edelmann (bass)
Hilde Gueden (sop.)
Anton Dermota (tenor)
Ira Malanuk (m.-sop.)
Waldemar Kmentt (tenor)
Eberhard Wachter (bar.)
Harald Proghoff (bass)
Mimi Coertse (sop.)

Vienna Philharmonic Orchestra conducted by **Georg Solti**.

Four Last Songs. **Lisa Della Casa** (soprano), **Vienna Philharmonic Orchestra** conducted by **Karl Böhm**. Decca LXT5403-6 (four 12 in., £7 19s. 10d.).

Vienna in 1860—Sacher's Hotel (presumably) and Count Waldner's daughter on the eve of a betrothal in spite of family straits, off to meet "Mr. Right" (*der Richtige*) at the Shrove Tuesday Cabbies' Ball. To any romantic like myself the mere premise is irresistible. I think this is one of the most "atmospherically" attractive operas in the repertory.

Yet *Arabella* has been a bit of a Cinderella. Although the last, and as he thought, the best libretto of Hofmannstahl who died before he could revise it—the composer's *Rosenkavalier* kept the younger sister in the shade. Now she has come into her own and this lovely glowing recording should set the seal on her success.

Naturally first comparisons are always made with *Der Rosenkavalier* though the work really has a quite distinctive flavour and a story at once charming and risqué, highly different from the earlier work. But there is the waltzing; and that was enough to set most critics saying "Rinsings of much richer earlier score" when the opera was first given here, with the same cast as the Dresden premiere of 1933, with Krauss conducting, and Ursuleac and Jerger in the leads. But things German all seemed a little smirched by then already and it has taken years for the work to establish itself here. Actually the waltzing, which in 1860 is thoroughly in place and not in the least anachronistic as it is the Vienna of die *Maschallin*, is a slightly false scent. For Strauss *underplays* his waltzing, this time. The second act indeed at first sight in theatre is apt to cheat expectation. Since *Arabella* is to go to a ball (we feel) couldn't it be the ball to end all opera-balls? But "On with the dance" is only sketched in fleetingly and the climax of the scene with Cabmens' Milli "doing a Zerbinetta" for contrast to the luscious love duet which goes before it somehow leaves the audience in the air.

Yet the genial old magician knew best. He is holding his hand for the last act and while keeping the gentle, musing, nubile girl's attraction to the rather intimidating "rough diamond" Mandryka at the centre of our attention, he is to put his all into the final scene, where *Arabella* descends the hotel staircase carrying the glass of water to pledge herself with the Croatian betrothal rite of the far flung estates whose master will be hers. It is a wonderful scene, one of the loveliest closing scenes Strauss ever wrote and it is most beautifully done here—on a par with Kleiber's *Rosenkavalier* (after which

all reference to that predecessor must be dropped).

George Solti's handling of a score which is a mass of fleeting and subtle allusions is the reverse of pedantic; and when the flood gates need opening he does not hold back. The quality of the playing is superlative and the bloom on the recording a pleasure (we seem to be losing more and more that strange thinness which afflicted so much early LP recording); the string tone here is lovely and simply floods you up to the ceiling. I confess to have being thus *extasid* at least four times during a single hearing! ("Sent" is the pop word).

On casting, we have first an example of a singer meeting *her* role as though by fate. I know of no part Della Casa is more apt for, nor one she sings better or with more conviction. All sides of the character are there, the submissive daughter, the loyal sister, the flirt, the girl deeply serious when it comes to Mr. Right. Except in the most monstrously melodramatic and toppling passages she keeps the (too numerous) words clear and puts feeling behind them, and if the appalling span of the "die Sonne blitze" in the second act love duet is patently rather a strain, it is the only example—the performance is everywhere elsewhere radiant and beautiful. She sings meltingly with Zdenka in thirds and sixths in the first act. Hilde Gueden has the same kind of production but a different grain of tone; they sound like sisters yet they are different and distinguishable (Decca LW5029 is made to sound *passé* now).

Zdenka is the hardest character to "take" in the flesh. I recommend the extremely enlightening accompanying essay by William Mann on the provenance of this somewhat piquant boy-girl. And you should most certainly have Decca's 10s. libretto which runs both texts in parallel and a most helpful "sound track" of the leading motives side by side. The complex and fascinating score involves you—it's almost like reading Henry James (only intoxicating as well).

Zdenka's ruse is not ladylike of course (nor was what Mariana did to Angelo in *Measure for Measure*). The trouble is, one cannot imagine that Matteo, a dashing young officer, would make such a mistake, even in the days when the crinoline kept a suitor at arms-length—by day. And the transvestism is different in kind from that of Cherubino or Oktavian or Siebel because in their case the conspiracy is general; Zdenka only takes in his sister's military suitors. And that—a stumbling-block in the theatre—hardly matters on records; *en ravanche* we do miss the visual comedy where the impecunious papa is made free of the expansive Mandryka's pocket book ("Teek, bedien dich"—"Help yourself, man")—a scene so beautifully done by Uhde and Kische in London and not emerging as very *comic* here. But Edelmann otherwise gets a great deal of character into the Count.

What of the key figure Mandryka? George London has first, the all-important weight and presence, vocally. Mandryka is half peasant but an immensely rich landed gentleman and a tremendous "swell" in

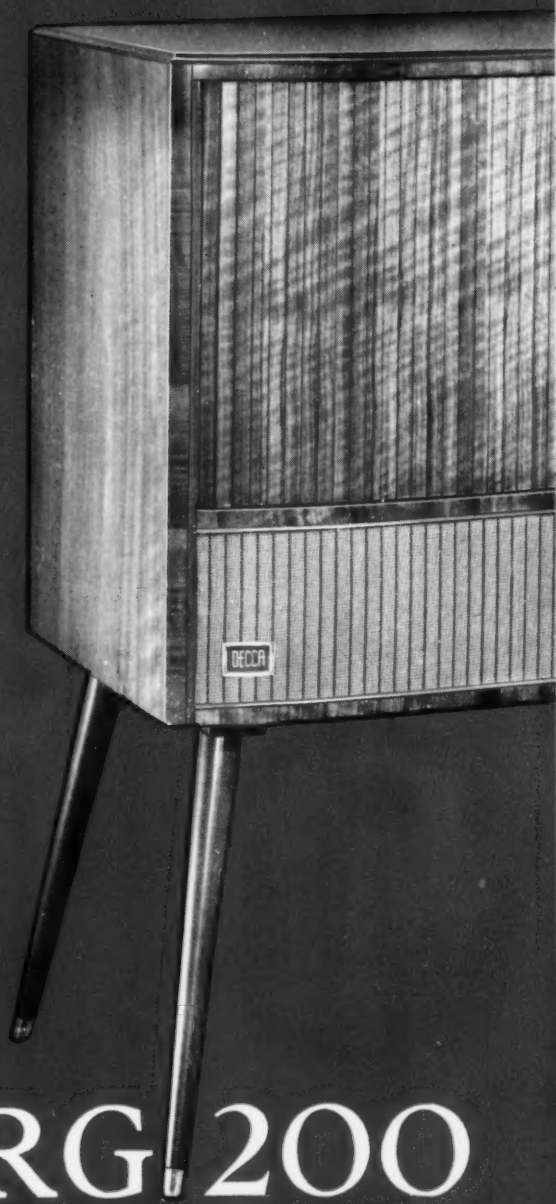
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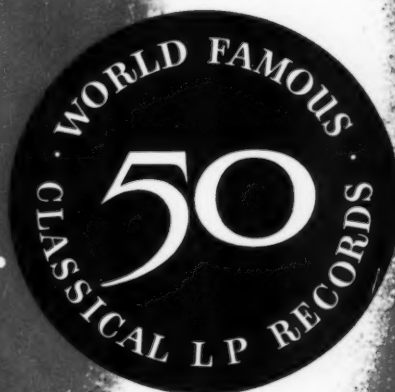
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the Victorian sense, with perfect manners. This essential impression is very well conveyed, but one rather waits for another, gentler side of the character. He is supposed of course to sing rather frighteningly loud, but I feel that a few half-shades would have given relief to the figure. In short the vocal line is sometimes a little too bluntly drawn; and the words—always too many words from Hoffmanstahl—are not all backed with as much imagination as they might be. Yet by the last scene I was identifying singers and characters perfectly.

Duped Matteo is taken by Dermota in his stride; and the voices of the other suitors are well differentiated, especially say Kmentt as Elemer. Miss Coertse nips about, coping efficiently with Milli's skit on Viennese coloratura. But all the detail of this *Liebele* comes up fresh and vivid—a delightful progress from suppressed excitement to blissful first kiss: this is a lovely set.

The jam mostly comes in sides 2, 4 and 7—some of the sides sound surprisingly short. Side 8 is a transfer of the soprano's singing of the Last Songs, reviewed in *THE GRAMOPHONE* of December 1953 (LW5056). P.H.-W.

STRAUSS, R. Der Rosenkavalier: Finale Act 1—"Da geht er hin"; "Oh, sei er gut"; "Leicht will ich's machen dir und mir": Finale Act 3—"Mein Gott! Es war nicht mehr als eine Farce"; "So schnell hat sie ihn gar so lieb"; "Hab' mir's gelobt, ihn lieb zu haben"; "Ist ein Traum, kann nicht wirklich sein". **Tiana Lemnitz** (soprano), **Elfride Trötschel** (soprano), **Georgine von Milinkovic** (mezzo-soprano), **Württemberg State Orchestra, Stuttgart**, conducted by **Ferdinand Leitner**. D.G.G. DGM18011 (12 in., 41s. 9d.).

Philip Hope-Wallace gave an enthusiastic review to the EP disc (EPL30141) of the Trio and Duet from the last act of *Der Rosenkavalier* in the August, 1957, number of *THE GRAMOPHONE* which I wholly endorse. On this LP, from which the EP was taken, the second side begins earlier, just after Baron Ochs's exit, with Sophie's words, "Mein Gott! Es war nicht mehr als eine Farce" ("The whole affair has been a mere diversion and nothing more") and continues, of course, to the end of the act. The first side begins with the Marshallin's words, "Da geht er hin" ("Now go your ways") just after the Baron's exit in the first act and continues up to the end of the act. It is inaccurately labelled "Monologue of the Marshallin" and the titles above, as on the second side, give the impression that the music is not continuous.

As it is the first side enables us to form a more complete idea of Tiana Lemnitz's performance as the Marshallin. She begins the monologue "I remember a girl, just like this one" rather too loudly and unreflectively but soon settles down and gives a beautifully sung and most sensitive interpretation of the part. She sounds, necessarily, more mature than Elizabeth Schwarzkopf but is, perhaps, more of the great lady. She has some (if not all), of Miss Schwarzkopf's feeling for words, as for

example when she speaks of herself as at one moment merry, another sad ("Ein halb Mal lustig, ein halb Mal traurig") or her tenderness at "Be not so sad Quinquin!" ("Sei er doch gut, Quinquin!") and she deals beautifully with the poignant passage about the inexorable passage of time. Her directions to the Black Boy subtly convey concealed emotional tension and needless to say her tone in the exquisite phrase about the silver rose is ravishing. Miss Milinkovic's beautifully sung Octavian is worthy of her, but the footmen's rather ragged handling of their parts belongs rather to Baron Ochs's household.

The voices are too prominently recorded and it is not always easy to hear the orchestral part as clearly as one would wish on the first side. For better balance and more sensitive orchestral playing we must go to the complete Columbia recording but I would not wish to be without this disc.

A.R.

ZELLER. Der Vogelhändler—excerpts.

Princess	Hilde Zadek (sop.)
Christel	Wilma Lipp (sop.)
Adam	Julius Patzak (ten.)
Adelaide	Sonja Draksler (m.-sop.)
Baron Weps	Kurt Preger (ten.)
Count Stanislaus	Karl Terkal (ten.)
Suffie	Erich Majkut (ten.)
Wurmchen	Eberhard Waechter (bar.)
Schoeck	Erich Majkut (ten.)

Vienna State Opera Chorus and Symphony Orchestra conducted by **Rudolf Moralt**. Philips SBL5215 (12 in., 33s. 8½d.).

Though it would probably surprise many people to learn it, this excellent operetta has had a professional production in English since the war (Irene Ambrus was in it, at the Palace). It dates from 1891 and contains at least one absolute hit—the slow waltz "Wie mein Ahnl zwanzig Jahr . . ." which is better known here as the Nightingale Song, much in request in Housewives' Choice and originally popularised by Elisabeth Schumann, with delicious whistlings, on H.M.V. E552, a peach now unobtainable. This beguiling tune comes here for the tenor in Act 2—and Patzak sings it nicely enough, Zadek gets it for a couple of measures and it "figures extensively" in the sort of drooling reflections which always usher in the reprise-filled final Act of a classical operetta such as this.

The story? Well, the hero is Adam, a bottom-slapping Tyrolean of somewhat fatiguingly jolly personality. By trade, and Mozartian derivation, he is a Papageno only given to waltzing and schmalzing (occasionally a gallop breaks in with the refreshing effect of a pint of bitter after a load of frankfurters). The scene is confusingly the Rhineland with that Pfalz island thing in evidence. A princess—wouldn't you know it?—has come here dressed up as a maid (Mme Zadek)—very worrying for "Christel the Post" (as she would be called in Wales) whose opening number, "Ich bin die Christel von der Post", gives Wilma Lipp some attractive moments, but it will also show you that in operetta even distinguished singers often do not bother too much. The climax note is not taken clean—which this singer certainly could do if she liked. Soon ensues a delicious duet between Adam and the disguised

princess: "When you give roses in the Tyrol it means . . ."—well, almost everything! Madly sentimental? Or simply, delightful in a sub-Schubertian way?

The second side of this richly filled 12-inch LP contains the famous song referred to above and a tightening of the plot such as it is, with its inevitable mal entendu. The last inch or so packs in the third Act, the highlights of which are the Princess's "When the cherry blossom blooms", and some high jinks by Adam in Tyrolese dialect (and, one feels certain, also costume, tenor's knees and all).

There is no awful dialogue, but you may find some of the comic male patter songs and duos so ugly in their Rhenish accents as to be almost unbearable. For the rest, I have nothing but praise. I cannot suggest it is another *Merry Widow* or *Fledermaus*, or up to the recorded standard vocally of those things, but the recording is decent and the ensemble firm. I fault the conducting as being a little stodgy here and there, but by and large, what melodies—what verve and what fun! P.H.W.

OPERATIC CHORUSES. Aida (Verdi):

Triumphal Chorus. **Il Trovatore**

(Verdi): Anvil Chorus. **Tannhäuser**

(Wagner): Pilgrims' Chorus. **Lohengrin**

(Wagner): Wedding Chorus. **Faust**

(Gounod): Chorus from Act 2

and Soldiers' Chorus. **Carmen** (Bizet):

March and Chorus. **Madame**

Butterfly (Puccini): Humming

Chorus. **Hollywood Bowl Symphony**

Orchestra and Roger Wagner

Chorale conducted by **Roger Wagner**.

Capitol P8390 (12 in., 41s. 8½d.).

This record is decently engineered. The choristers are evidently a healthy lot, full of beans, not very good at French perhaps, but well on their toes and responding to the coach's instructions. The orchestra is also an alpha plus outfit—the sporting language seems to come naturally. Conductor Wagner does nothing to disgrace a name so famous. The whole effect is vigorous yet curiously unimaginative. The Humming Chorus for instance sounds just exactly like a well drilled American glee club humming. And why not? you may ask. The answer is that the Humming Chorus in its context is a wonderful wash of colour to a drama, an off-stage, half audible "something". Here it is simply the thing; and what is more, you can actually hear the intakes of breath which permit humming of such excellent all American quality!

Then, may one ask—do you really want the triumphal march and chorus from *Aida* without the descending and wondrous wails of the principals? It seems quite pointless to march to that great oompah climax minus the eponymous heroine. But I enjoyed the bouncing Fausteries and the Pilgrims trudging down the Wartburg hillside and the animation before the bull ring scene in Seville. Yes, even the Anvil Chorus surely proving that nothing in this world need lack lovers.

For the right person this is a good buy, but it should be recalled that Decca and others have also put out the concerted bits.

from some of their complete operas where in some cases you may find these things more surely embedded in their context. When once before I said I couldn't imagine the man who wanted to sit and listen to six Verdi choruses on end again and again, I had the nicest letter from a chap who said yes, that was just what he did like doing. *Voilà.*

P.H.-W.

CARLO BERGONZI. *Aida* (Verdi): "Celeste Aida". **Luisa Miller** (Verdi): "Quando le sere al placido". **La Forza del Destino** (Verdi): "La Vergine degli angeli". **Il Trovatore** (Verdi): "Ah si, ben mio". **Un Ballo in Maschera** (Verdi): "Ma se m'e forza perderti". **L'Africaine** (Meyerbeer): "O paradiso". **Andrea Chénier** (Giordano): "Come un bel de di maggio". **Adriana Lecouvreur** (Cilea): "La dolcissima effigie"; "L'anima ho stanca". **Tosca** (Puccini): "Recondita armonia"; "E lucevan le stelle". **Manon Lescaut** (Puccini): "Donna non vidi mai". **Orchestra of the Accademia de Santa Cecilia, Rome**, conducted by **Gianandrea Gavazzeni**. Decca LXT5407 (12 in., 39s. 11½d.).

Not "just another Italian tenor". I see that Bergonzi has been snapped up by the perspicacious Bing of the New York Met. I am not surprised. Here is that rare bird a tenore robusto who is maturing into an artist. When he sang in London the most which critics could find to say was that he sang too loud (not A.P., however, who spotted him as a promising tenor). Now here, for once, is the usual self-imposed examination paper, almost routine for tenors, in which the hefty young singer not merely passes the test with high (if not yet top marks) but actually gives surprise and pleasure. I began with "O paradiso" and was delighted by the combination of generosity and tact. What a blessing after Del Monaco, and some others in this aria. The *Chénier* and the delicious piece of slush from *Adriana* (the first aria), confirm completely one's guess that this is the tenor who is going to go all the way. Though he is still capable of attacking under the note and such things, he has the idea of how a phrase should be shaped as a whole, not merely as a series of bull's eye notes to be punched. The three Puccini's are excellent though still rather unvaried, but he goes with the sense of the music all the time which is the great thing, so rare in these leather lunged lovers.

What about the Verdi side? Radames? Yes—with some *soft* notes actually and no vulgarity, no scoop! "Parmi veder le lagrime" might be more legato (but ought we not to marvel that it is at all?) This aria wants more poise. The *Forza* with its terribly exposing interval catches some throatiness and a not infallible legato, but it is, unquestionably superior to the run of the mill from a musicianship-angle. The "Ah si, ben mio" is simply one of the best I have heard—with a lovely shake in the right place. The tenor finishes with the penultimate scene from *Ballo*, with some grace and an idea of the effect to be had

from decreasing the volume (something unthinkable to most modern Italians) as a means of expression, but there is a tendency to throatiness in the lower notes too and one or two minor failings.

In sum, this is the very opposite of the usual penance inflicted by a tenor recital disc. Bravo Bergonzi! P.H.-W.

HISTORICAL RECORDS

PROKOFIEV. Concerto No. 3 in C major, Op. 26. **Serge Prokofiev** (piano). **London Symphony Orchestra** conducted by **Piero Coppola**. Recorded June 1932. **Solo Piano items:** Suggestion diabolique, Op. 4, No. 4; Etude, Op. 52, No. 3; Andante (from Sonata No. 4 in C minor, Op. 29); Paysage, Op. 59, No. 2; Contes de la vieille grand'mère, Op. 31, Nos. 2 and 3; Gavotte No. 3, Op. 32; Sonatine pastorale, Op. 59, No. 3; Visions fugitives, Op. 22, Nos. 9, 3, 17, 18, 11, 10, 16, 6 and 5; Gavotte No. 2, Op. 25. **Serge Prokofiev** (piano). Recorded February and March, 1935. H.M.V. COLH34 (12 in., 41s. 8½d.).

Good as it is to have re-issues of great performances from the past, in an age when execution is now often more esteemed than interpretation, it is when we come to composers in their own works that the gramophone record becomes a truly unique document for archives purposes. When, in addition, these composers were the finest interpreters of their own music—as was the case with Rachmaninov, Bartók and Prokofiev—it is clear that their recordings should be preserved so as to hand on the authentic traditions to later generations.

If you are looking for the most thrilling recording of this now popular concerto, you will, of course, scarcely want this: the Lympny or Katchen versions are the thing for you. Here the tone sounds its age, and a lot of detail is obscured by a none too happy balance. Yet the engineers have done wonders with the old discs, and despite the drawbacks, and despite one or two pretty obvious differences of opinion on tempi between soloist and orchestra—indeed, actually because of some of these differences—this is a valuable recording for pianists. We can see how determined Prokofiev was that the speed of the first movement should be kept going, and that the first variation in the slow movement, although expressive, really *was* meant to be *l'istesso tempo* (Katchen would have been interested in this): we can hear that, despite the literal notation in the text, when Prokofiev wrote *con effetto* in the 6th bar after figures 14 and 16 he meant the quavers to be played as semi-quavers. Lo-fi or not, we can still admire the clean-cut fingerwork and rhythmic drive; and if the speed is too fast to be able to tell exactly what he does play in those on-the-cracks-between-notes passages in the finale which are the despair of every pianist, at least it is some consolation to know that no one can tell exactly what one is doing there.

The piano solos need to be taken in small

doses, of course. The recorded quality varies widely from quite good reproduction (in the *Etude*) to an unconcealably noisy surface (*Contes de la vieille grand'mère*) or rhythmic swish (*Sonatine pastorale*): at the start of the impish 3rd Gavotte there is a trace of wow. It is interesting to see the slow speed the composer intended for the *Andante assai* of the Fourth Sonata (quite different from that adopted by Robert Cornman); but apart from such analytical points, there is most pleasure to be derived from the delicate charm of the *Paysage*, the bristling brilliance of the *Etude* and the ironic grace of the Gavotte from the Classical Symphony. This record was well worth reviving. L.S.

SCHUBERT. Sonata in B flat, Op. Posth. (D.960). Allegretto in C minor (D.915). **Artur Schnabel** (piano). H.M.V. COLH33 (12 in., 41s. 8½d.). Recorded January 1939.

This Sonata has been recorded for micro-groove, by Askenase, and notably, by Friedrich Wührer (Kempff and Clara Haskill versions are now deleted); but the touchstone for these readings was always Schnabel's sublime performance, recorded nearly twenty years ago. It had a brief revival on 78s after Schnabel's death, as a Memorial Edition: now it comes on LP as one of the most welcome of the "Great Recordings of the Century". Some months ago Mr. Edward Sackville-West broadcast in the Third Programme a "Studies in Interpretation" programme on this sonata, and there, with many a carefully analysed detail, he showed why he believed this Schnabel performance, in sum, to surpass all others. Those who love Schnabel's work—the beautiful tone, balance of parts, inflection of melodies, rhythmic subtlety, and beyond all these, the sheer sense of penetrating to the heart of the music—will rejoice that the performance has been reissued on LP; and those who have some reservations about Schnabel—and there are such people, who point in particular to little snatches, and a technique not always seamless—can be reassured that this performance is perhaps the hardest to fault of any that he put on record.

It gains in stature when heard continuously. The recording quality does not conceal the fact that it is transferred from 78s; but it sounds clear and comfortable and does ample justice to the pianist's varieties of carefully judged tone-colour. The analytical note in the accompanying booklet is by Maurice Brown, author of the fine Schubert essay in the new Grove. The fill-up, the C minor Allegretto, which might almost be a seventh *Moment Musicaux*, is that of the original 78 set. A.P.

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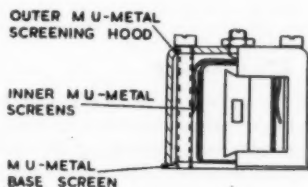
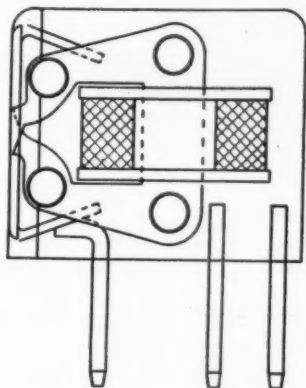
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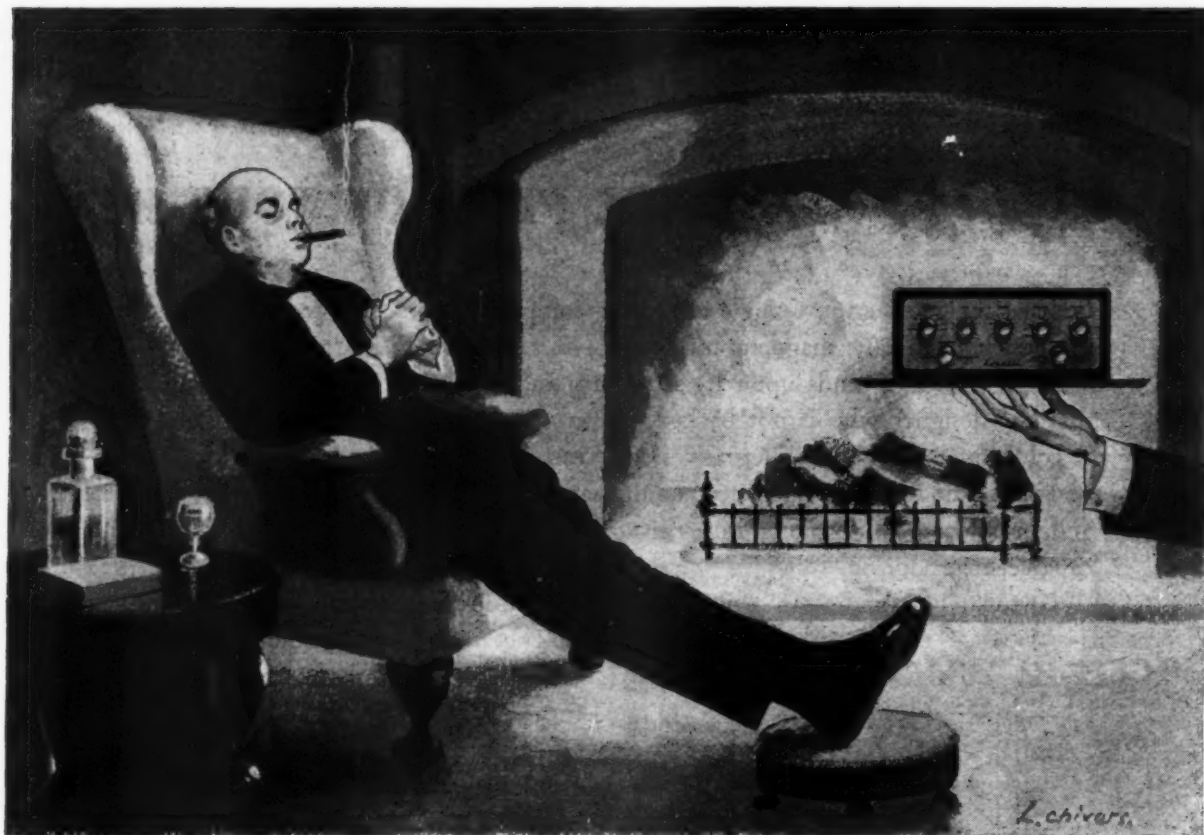
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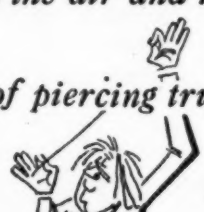
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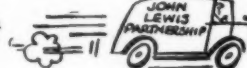

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better than anyone else has done; and now that these three discs—of Elisabeth Schumann, Muzio and Chaliapin—have arrived, they prove to be models of what such things ought to be: very well chosen programmes; beautiful transcriptions which, in so far as I have checked them, sound without exception better than the original 78s; admirable presentation, with accompanying booklets that contain valuable essays, and even more important, accompanying leaflets that print the original words with a literal English translation. Let us hope that E.M.I. will now extend the idea, and publish similar pamphlets, charging for them if they like, to accompany, for example, the Supervia reissues, of *Carmen* and of Rossini heroines, which Parlophone put out in the ordinary way. Among the exciting names promised for future Great Recordings are Battistini, De Lucia, Félia Litvinne and Melba.

And perhaps, another exciting thought, Decca may be enspirited to press over here some of those R.C.A. Camdens by such artists as Ponselle, Rethberg, and Martinelli. A.P.

WOLF. Lieder: In der Frühe; In dem Schatten meiner Locken; Mausfallen Sprüchlein; Auch kleine Dinge; Und willst du deinen Liebsten sterben sehen; Schlafendes Jesuskind; Nun wandre, Maria; Wie glänzt der helle Mond; Nimmersatte Liebe.

STRAUSS, R. Lieder: Morgen; Ständchen; Wiegenlied; Freundliche Vision; All' mein Gedanken; Hat gesagt, bleibt's nicht dabei; Schlechtes Wetter; Heimkehr. **Elisabeth Schumann** (soprano). H.M.V. COLH102 (12 in., 41s. 8½d.). Recording dates: see below.

There are many people who would gladly pay 41s. 8½d. for a single unpublished Elisabeth Schumann recording; and this disc includes three: *Wie glänzt der helle Mond*, the song which Schumann at the end of her life loved most dearly of all her Wolf repertory, *Nimmersatte Liebe* and *Heimkehr*. These two Wolf songs were recorded in November, 1945, the Strauss in May, 1938. *Schlafendes Jesuskind* and *Nun wandre, Maria*, recorded in August, 1935, will also be new to most people, for they were never issued in this country.

But away with discographical detail. The important thing is to welcome Lieder singing the like of which we have not heard since Schumann's death in 1952. Later than any of these records were made, she was still singing incomparably: in the Albert Hall, the Mermaid Theatre, the Goldsmiths' Hall, the I.M.A., she gave recitals the memory of which I shall treasure all my life. Certain songs—several of those included on this record, and others by Mozart, Schubert, Schumann, Brahms—she made *live* as no one else could do; for anyone who heard her sing them, they remain peculiarly her own. Other songs, perhaps, have been sung as well, though never better, by other singers—*Auch kleine Dinge* by McCormack, *Und willst du deinen Liebsten*, perhaps, by Fischer-Dieskau. But no one, one feels sure, could have breathed the repeated "Ach nein", in *In dem Schatten*,

as bewitchingly as Schumann did—to take only one example. I do not feel adequate to write about these performances I love so dearly. No one, surely, will need any encouragement to buy the record; and if then they then want to read words about this incomparable artist, they will find two excellent essays by Desmond Shawe-Taylor in the accompanying booklet.

Facts are simpler. The first four Wolf songs were recorded in 1945, *Und willst du* in 1946. In this last, there are two traces of an incipient frog, on low notes in the first and last lines, which quickly disappears. The 1935 coupling, *Schlafendes Jesuskind* and *Nun wandre, Maria*, finds Schumann in rather less good voice, actually, than the later recordings; and the utterance of words is slightly less memorable. The first four Strauss songs and *Schlechtes Wetter* were recorded in 1927, the others in 1938. *Morgen* and *Ständchen* are both accompanied by orchestra; the former was the only recording she made of the song; and the orchestral *Ständchen* was chosen because the piano one seems hurried.

What else? That the Wolf side comprises all the songs by this composer that Schumann recorded, while there are four more Strauss Lieder to look forward to: *Traum durch die Dämmerung* and *Ich schwebte, Muttertänzelei* and *Die heiligen drei Könige*. That the Strauss side may seem to be a little short, until we remember that the scroll dividing each song from the next takes up more space on the record side than the same amount of silence, close-grooved, would do. That Mr. Shawe-Taylor's essay includes a fascinating excerpt from Schumann's diary. That William Mann's English translations of the poems, even allowing for the fact that "gracefulness has been deliberately sacrificed to literalness", occasionally strike a more modern and conversational note than seems necessary. A.P.

CLAUDIA MUZIO. La Sonnambula (Bellini): "Ah, non credea mirarti". **Norma** (Bellini): Casta Diva. **Il Trovatore** (Verdi): "Tacea la notte placida". **La Traviata** (Verdi): "Addio del passato". **La Forza del destino** (Verdi): "Pace, pace mio Dio". **Mefistofele** (Boito): "L'altra notte". All recorded in 1935. **Cavalleria Rusticana** (Mascagni): "Voi lo sapete". **La Bohème** (Puccini): "Sì, mi chiamano Mimì"; "Donde lieta usci". **Tosca** (Puccini): "Vissi d'arte". **Andrea Chénier** (Giordano): "La mamma morta". **L'Arlesiana** (Cilèa): "Esser madre è un inferno". **Adriana Lecouvreur** (Cilèa): "Poveri fiori". Recorded in 1934 and 1935. **Claudia Muzio** (soprano). Columbia COLC101 (12 in., 41s. 8½d.).

The voice and art of "la divina Claudia" have been often described, and well. Lauri-Volpi's phrase is quoted in the booklet which accompanies the record: "that unique voice of hers made of tears and sighs and restrained interior fire"; and Rodolfo Celetti, in slightly tortuous style, contributes a penetrating and most interesting essay on

her art and personality. Muzio, he argues, was essentially a "modern" singer, who seemed to strip from the heroines she portrayed the incrustations of time, to free them from operatic convention, and re-create characters who worked directly on the imagination of the audience. She "placed pungency of expression before intensity of sound, the touching evocation of internal feeling before vehement flourishes, intense understanding of the phrase before brilliant rhetoric".

And it was for these reasons, of course, that she was, and is, so much beloved. Before going any further, we must note that nearly all the present recordings (which comprise all her operatic ones for Columbia, except the *Otello* duets with Merli, and two scenes from *Cecilia*, announced for later issue) were made, in Milan, in the course of a few days in June, 1935, soon after Muzio's last appearances in Rome ("Voi lo sapete" is earlier, June, 1934; and Mimì's Farewell was recorded in July, 1935). Muzio was 46 at the time. One feels occasionally that she is short of breath (especially in "Addio del passato"), having to go carefully.

But several critics have remarked that on the occasions when Muzio was below her vocal form, her powers of expressiveness seemed actually enhanced. I think an example of this may be in the first *Bohème* aria, where Muzio's extraordinarily delicate and touching enunciation of the words "Lucia" and "rose" are possibly effects which a more confident vocalist might not have made. The timbre, as Signor Celetti remarks, "comes over, well, not exactly mint gold, but most unusual and . . . almost unique in its shadowy filigree of airy melancholy, in its patina not glittering but suffused with the warm tones of damask". That is to say that these late recordings are even more essentially "Muzio-like" than her earlier ones.

In the accompanying pamphlet, Mr. Shawe-Taylor and Signor Celetti both draw attention to some particularly striking points of artistry. I should like to mention two or three more: the extraordinary feeling of excitement and intensity exemplified in her urgent treatment of the line, "Qual d'uom che prega Iddio", in the *Trovatore* aria; the confiding, intimate tone of the utterance of "germoglia", in the first *Bohème* aria—suddenly the little sempstress seems to live before us; the extraordinary spacing out of the word "av-ve-nir", in the incomparably moving declamation of the letter from *Traviata*—as if for a moment Violetta allowed herself to contemplate the happy future which could never be hers; the fire in the word "gelosia", in "Voi lo sapete".

But—there is always a "but"—at the same time the drawbacks of a voice "made of tears and sighs and restrained interior fire" must be mentioned. Pure tone, one feels, has been too heavily charged and infused with dramatic colour, clouded over with emotion. For this reason, I do not feel that Muzio would be my first, my ultimate choice, for any of the arias here recorded—the spoken part of *Traviata* excepted. That all her heroines live intensely, there is no doubt; but Amina's cantabile needs a more delicate handling (such as Patti gave it);

Norma's cavatina should be more shapely, more refined; while after listening to Bellincioni in the Nenia di Margherita, or even to Frances Alda, we may think that Muzio sounds a shade clumsy and vulgar. "Sprawly" is perhaps the word for some of her phrases—an emotional sprawliness which is partly intentional, and partly the result of vocal powers beginning to decline.

Muzio's early H.M.V. recording of the first *Bohème* aria, reissued in the second volume of the "Fifty Years of Great Singing" anthology, shows a lighter, less intense artist. Her Pathés and Edisons of 1918-23, though rather vilely recorded, bring us the Muzio I admire most, with a clearer tone but the same sensitive art. The new disc is expertly transferred from recordings that were good in the first place; and no one who has an interest in operatic performance will want to be without it.

A.P.

FEODOR CHALIAPIN. Boris Godunov

(Moussorgsky): (a) Coronation Scene (Prologue); (b) "I have attained the highest power" (Act 2); (c) "Ah! I am stifling" (Act 2); (d) Farewell, Prayer and Death of Boris (Act 4). (e) *Russian and Ludmilla* (Glinka): Farlaf's Rondo. (f) *Roussalka* (Dargomichky) The Miller's aria; Mad Scene and Death of the Miller (with *Pozemkovsky*, tenor). (g) *Prince Igor* (Borodin): Khan Kontchak's Aria. (h) *Sadko* (Rimsky-Korsakov): Song of the Viking Guest. **Feodor Chaliapin** (bass). H.M.V. COLH100 (12 in., 41s. 8½d.). Recording dates: (a) 1925; (b and c) 1931; (d) 4th July, 1928, at an actual performance at Covent Garden; (e and f) 1931; (g and h) 1927.

Here indeed is a "great performance of the century" thrillingly presented. I mean, of course, Chaliapin's Boris Godunov, which makes an indescribable impression of grandeur, nobility and splendour. The sheer scale and power of the man—of his voice, his art, his very physical presence—seem to come over. However well you know these records, I believe that hearing them in this new edition will amaze you. The Coronation Scene is that very early electric recording, by some extraordinary feat of Pathé-Marconi skill made to sound vivid and spacious. The next two excerpts are studio performances, well recorded; and the Farewell and Death are three sides made during an actual performance at Covent Garden, in which you can almost sense the audience hanging spellbound on the great bass's impersonation. I quote from Desmond Shawe-Taylor's essay, "Chaliapin on the Stage and in the Recording Studio", which appears in the accompanying booklet:

"His dying words vary from the maxims of a crafty ruler to the expression of simple human affection for his family, from remorse for his wickedness to reverence before the God he is soon to face; each of these emotions is wonderfully mirrored in the changing colours of Chaliapin's voice. Especially striking is the sharp change from forcefulness to gentleness at the moment

when he bids his son 'take care of your sister, the Tsarevna'. The episode ends with an enormously prolonged pianissimo B flat, as the Tsar concludes his prayer: a mere thread of tone, which can nevertheless be heard to sound through the great theatre with absolute steadiness and purity."

Hearing these sides assembled in sequence, and beautifully transferred to LP (a slight 78 tick in "I have attained the highest power" is just about the only flaw), gives one who never heard Chaliapin a far more vivid impression of his stature than the original isolated records could ever do. On the other side, we hear his gusto, his enormous high spirits, in Farlaf's Rondo; his magnificence as Khan Kontchak, an impersonation as impressive as his Boris, and entirely different; the two excerpts from *Roussalka*, one of them attractive and gay, the other deeply moving; and a sonorous Viking Song from *Sadko*.

The sound levels are not quite equable. The first Boris excerpt calls for a slightly higher setting than the rest of the side, while side 2 must be reduced in volume at the Miller's Mad Scene, if one is playing it through in sequence. The accompanying booklet of words, phonetic transliteration and literal English translation, greatly enhances our pleasure. Martin Cooper can have had no easy task; and he has not attempted to reproduce Chaliapin's divergences from the printed texts. A few lines seem missing here and there; and in the Covent Garden recording we read "Uspaye", but hear "E morto", because the chorus is singing in Italian. The booklet contains a biographical sketch by Boris Semeonoff, a short essay by Mr. Cooper on Russian Opera, Mr. Shawe-Taylor's essay already mentioned, a slightly characterless photograph of Chaliapin as Boris and a vivid one of him as the Mad Miller.

A.P.

CLASSICAL REISSUES

"Music of the Minstrels" (Archive EPA37002) is a handy EP extracted from APM14018, which contained rather more dances as well as a complete side devoted to music by Adam de la Halle. As an inexpensive and delightful introduction to medieval music, this extract could hardly be bettered. The performances by the *Pro Musica Antiqua* are good, and confirm the feeling that this Belgian ensemble is at its best in gay, rapid pieces. Many of them were well known in the Middle Ages under other names and forms: *Kalenda maya* was a song derived from an estampie played to Raimbaut de Vaqueras by a couple of itinerant musicians, while *A l'entrada del tens clar* (a most engaging dance-tune) appears in a conductus with two added parts and a new text, *Veris ad imperia*.

The textless dances on this disc, with appropriate drumming and clapping, are very well done indeed, and the acoustic is sympathetic enough to suggest a hall in some medieval castle, where these pieces were probably first performed. I warmly commend this issue to the attention of collectors who want to get to know some medieval music.

D.S.

My first Supraphon 45 is an excellent little record in a bright cover, coupling the *Bartered Bride* Overture, in a tremendously spirited performance, with the Overture to *The Kiss*—both sides perfectly well recorded. If you want the *Bride* Overture without the rest of the opera, this version, by the **Prague National Theatre** orchestra, I would now recommend. The Kubelik EP couples it to the *Midsummer Night's Dream* Nocturne.

A.P.

The Supraphon contributions must head the lists, for they include two works not otherwise available. One is the *Kramář Harmonie* for Wind Instruments, Op. 17. This is an extremely affable easy-going work of the Serenade or Divertimento order, scored for the stock wind octet of the period plus a double bassoon, and performed very agreeably (bar a clarinet who very occasionally wanders off pitch) by the **Prague Wind Instruments Ensemble** on a ten-inch Supraphon, LPM60. The recording is strong, clear, and bright in the highest degree.

Dvořák provides the second work otherwise unavailable: his F minor Piano Trio, Op. 65. This large-scale piece, which I am very prepared to believe is invaluable both to the Dvořák specialist and to the lover of piano trios, is given a good performance by the **Czech Trio** (Plocek, Sádlo, and Páleníček) on Supraphon LPV58. The recording, however, is somewhat constricted. So it is for another Dvořák record, the **Czech Philharmonic's** idiomatic performance under **Karel Sejna** of his D minor Seventh Symphony (once "Second") on Supraphon LPV27. The recording suffers, also, from a heavy background, though one of varying intensity.

A similar background obstructs in some degree the greater part of the Mozart Bassoon Concerto, on one side of Supraphon LPV66. This is a great pity, for **Karel Bidlo** gives a most sensitive performance of the solo part, and the **Czech Philharmonic**, under **Karel Ancerl**, also play well. On the reverse of the disc the **Prague Wind Instruments Ensemble** put in another welcome appearance, this time playing the Mozart E flat Serenade, K.375. This is a beautiful performance and the recording, too, unlike that of the other side, is clear and strong.

More Mozart on a Decca medium-play, LW5316: the *Prague* Symphony, No. 38 in D, played by the **Vienna Philharmonic** under **Karl Böhm**. This does not start off too happily; the playing of the first movement is unenterprising, and the recording tends to the scrawny when the upper strings are at all prominent. But performance and recording alike improve on the second side.

A very good Mercury reissue is MRL2550, on which **Antal Dorati** and the **Minneapolis Symphony Orchestra** are in fine form. They give exhilarating readings of the Borodin Second Symphony and the Stravinsky *Firebird* Suite, 1919 version. The exhilaration is notably helped along by a forceful recording, tailing off slightly only at the very end of the Stravinsky. Good recording, only slightly less forceful, characterises a new Fontana reissue, too, of

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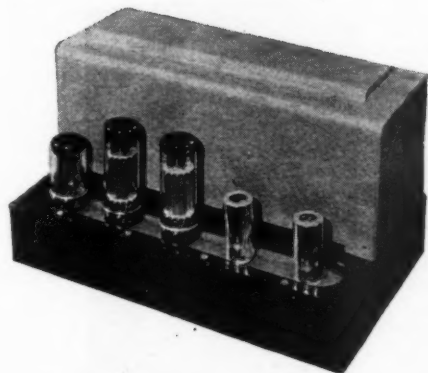
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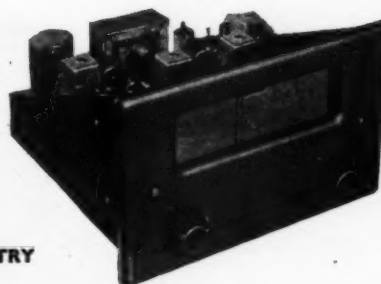
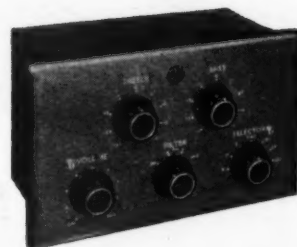
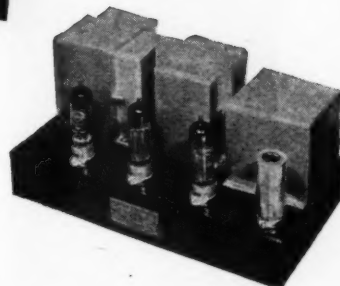
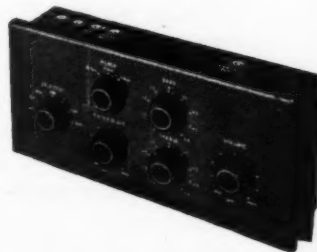
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Beecham and the **Columbia Symphony Orchestra**. Their performances of a *Carmen* Suite and the Tchaikovsky *Caprice Italien* always sounded well in their Columbia twelve-inch form, and sound no less well, now, available more cheaply on the ten-inch Fontana KFR4001.

The most successful of the month's 45s is another **Beecham** record, Fontana CFE15001. The **Royal Philharmonic** play Suppé's *Morning, Noon and Night* overture, and the **Columbia Symphony** Ponchielli's *Dance of the Hours*; this is most certainly a record for the light music library. Less convincing is a D.G.G. 45, EPL30097. On it the **Berlin Philharmonic** under **Hans Rosbaud** play the Sibelius *Finlandia* and *Valse Triste*, in both cases very smoothly. But the recording is on the dull side; militating more, of course, against *Finlandia* than the intrinsically less exciting piece.

An Archive 45, EPA37122, is perfectly recorded; but there its virtues seem to me to begin to tail off. **Lilly Beger** and **Fritz Neumeier** give an unexciting performance of the Mozart G major *Andante and Variations* for Piano Duet, K.501, starting off on a bad wicket by using a 1780 piano from the Mozart *Geburthaus* in Salzburg. This may be historically interesting; but the instrument's plain sound is simply that of an indifferent modern piano in unison with a distant harpsichord. And enthusiasm must surely be further dampened when I point out that the whole piece—both sides—plays only for a total of (Archive's timing) 9 minutes 17 seconds. By contrast another piano 45, H.M.V. 7ER5088, is generous; **Shura Cherkassky** giving sensitive readings, well recorded, of the Chopin Second Ballade, F major, and Eighth Nocturne, D flat major.

M.M.

PASSING NOTES

By ARTHUR JACOBS

This column by Arthur Jacobs, the well-known critic and broadcaster, will in future be a regular feature of THE GRAMOPHONE. It will present a monthly round-up of news about musicians and musical events likely to interest record-collectors.

A lecture on **Kathleen Ferrier** by her sister, Winifred Ferrier, will be given in the Royal Festival Hall on April 13th. Proceeds will go to the Kathleen Ferrier Cancer Research Fund, and the lecture will be illustrated by records "at least one of which is not generally available to the public". I am amazed that only the hall's recital room (seating 350) and not the main auditorium has been booked for this event.

The news that **Sir William Walton** is currently working on his Second Symphony is more than ordinarily exciting. Meanwhile, he is heard conducting the *Johannesburg Festival Overture* and the two *Façaade* suites on a new Columbia LP disc, reviewed in this issue, and on April 30th and May 1st he will conduct the Hallé Orchestra in Manchester in the first English performances of his *Partita* (first given recently in Cleveland, Ohio).

The Hungarian-born (now American) pianist **Andor Foldes**, whose new Beethoven record is reviewed this month, will be seen in a recital on B.B.C. Television on March 13th. He will also be giving at the Festival Hall on March 16th a solo recital which includes his own arrangement of three pieces from Kodály's *Háry János* suite.

So many Soviet musicians make records on their visits to the West that I asked **Eileen Joyce** whether she felt like reversing the process when she visits Russia next winter. She appeared slightly surprised by the suggestion, but admitted there was nothing to prevent her. She is to play Britten's Piano Concerto in Russia, and she will give the first performances in this country of Shostakovich's new Piano Concerto at the Proms this summer.

A new stage work by **Benjamin Britten** is to be given at this year's Aldeburgh Festival on June 18th, 19th, and 21st. Entitled *Noye's Flutte* (does this antique terminology serve any

purpose?) it is not designated an opera, but a musical mystery play. It is based on "Noah's Deluge", the traditional mystery play from Chester. Besides children's voices (and two adult singers) it will have a children's orchestra of some 30 strings, 12 recorders, 6 percussion, 6 bugles and 6 handbells. It will be recalled that Britten's last stage work was the three-act ballet *The Prince of the Pagodas* (available complete on LP).

The opera *Vanessa* by **Samuel Barber**, which was enthusiastically received at its première in the Metropolitan Opera House in January, is to be recorded complete—for the American market, at any rate. It is hoped that the original cast, with **Eleanor Steber** in the title-role, will

take part in the recording. The libretto of the opera is by **Gian-Carlo Menotti**.

The gramophone pioneer, **Thomas Edison**, "could not bear octaves, since the scanty remains of his sense of hearing were so sensitive to interferences that to him even the apparently purest octave did not seem to correspond exactly to the relationship of 1:2. As a surprise, I subsequently played the [Schubert-Wilhelm] *Ave Maria* without octaves for his private use. . . ." **Joachim, Sarasate** and **Ysaie** were unable to make satisfactory records, although, in Ysaie's time, recording technique was already far advanced. The merits of their personalities were inaccessible to mechanical reproduction. . . Of well-known artists, **Kreisler** and **Heifetz** have recorded best. **Szigeti** sounds even better 'canned' than live; whereas **Elman, Busch, Thibaud** and many others must be heard in the flesh in order to be properly appreciated." These two quotations come from a new book, *The Memoirs of Carl Flesch*, translated by Hans Keller (Rockliff, 30s.), a volume extraordinarily revealing in its narrative and in its sharp judgments on musicians.

The grandiloquently named "Festival of Two Worlds" will be held at Spoleto (Italy), beginning on June 5th. **Gian-Carlo Menotti** is president of the festival organisation, and the musical director will be **Thomas Schippers**—well known as conductor of Menotti's operas in the theatre and on records. Stage performances at the Festival will include Verdi's *Macbeth*, Daudet's play *L'Arlésienne* with Bizet's music, and Stravinsky's *The Wedding* with new choreography by Jerome Robbins.

Twenty-two aspiring conductors from America, Germany, Switzerland, Norway, India, Canada and Great Britain will take part in the International Conductors' Competition to be held by the Royal Liverpool Philharmonic Society in May. The director of the Competition will be **William Steinberg**, (the American conductor recently appointed musical director of the L.P.O.), and the associate director **John**



Andor Foldes.

[D.G.G. Photo

Pritchard. With John Pritchard conducting, the Royal Liverpool Philharmonic Orchestra's recording of Michael Tippett's *A Child of Our Time* (with the Liverpool Philharmonic Choir) is shortly due for issue.

The Philharmonia Chorus, which performed in Klemperer's Beethoven series at the Festival Hall and sings in Columbia's new *Barber of Seville*, will sing with the Philharmonia Orchestra under **Wolfgang Sawallisch** at the Festival Hall on March 3rd. I hear

that the choir is learning the words of Borodin's *Polotskian Dances*—in Russian. Could the misguided search for supposed authenticity go further? Who ever heard the words of the *Polotskian Dances* anyway?

The young English pianist **Peter Katin** goes this month on a concert trip to Russia (where, as it happens, two of his grandparents were born). The last disc in Mr. Katin's complete recording of the Chopin *Nocturnes* was reviewed in this journal last month.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

"Viennese Night at the Proms" may be taken as a light-hearted celebration of their centenary by the **Hallé Orchestra** and its conductor **Sir John Barbirolli** (Pye CCL 30130). No English conductor gets nearer to the Viennese style than does Sir John, and here are *Zigeunerbaron* and *Fledermaus* overtures, *Tales from the Vienna Woods* and *Blue Danube* waltzes, *Pizzicato* and *Annen* polkas and *Perpetuum Mobile*, all by Johann Strauss junior, and *Radetzky March* by his father. All these have been issued previously in EP form either on CEC32003 or 32004 except *Annen* polka and the two waltzes, and the latter are the best things on this disc. Surely a zither player could have been found for *Vienna Woods*, but apart from this deficiency these lovely waltzes are first class in both performance and recording.

Moralt and the **Vienna Symphony Orchestra** reveal admirably the subtle differences suggested above in their record of *Vienna Blood* and *Voices of Spring* on Philips EP ABE10026. There is a little more of the irresistible sweep in the rhythm but less delicacy.

Kostelanetz and his **Orchestra** give us two new LPs but I can only recommend one of them. It is *Madame Butterfly*—in the Opera for Orchestra series (Philips SBL5223). As readers may remember I have recently heard quite a lot of purely orchestral versions of operatic scores in which the bulk of the score is played through straightforwardly and with few if any more revisions than are necessary to replace the missing voice parts. This is one of the best of them, and those who enjoy basking in the seductive melodies and harmonies can buy it without hesitation, for recording and performance are both excellent. The first side is devoted to Act 1 and the second to Act 2, with a band to separate the first from the second part as in stage performance.

The second **Kostelanetz** recording is "The Music of Chopin" (SBL5220) and contains the *Waltzes*, Op. 64, No. 2, Op. 70, No. 1, Op. 18 and Op. 34, No. 1, the *Polonaises*, Op. 53, No. 6 and Op. 40, No. 1, the *Fantasie Impromptu*, Op. 66, *Nocturne*, Op. 9, No. 2, *Prelude*, Op. 28, No. 15, *Mazurka*, Op. 67, No. 3 and *Etude*, Op. 25, No. 7. Unlike "Butterfly" this is far from straightforward; everything, including rubato, echo chamber and the lot, is in the "issimo" class. I found the very first item (*Waltz*, Op. 64, No. 2) almost unbearable in its grotesquerie, but, as is my duty, persevered to the end. As a reward all I can say is that if you respect Chopin this record is not for you.

The title of R.C.A. RD27044—"Overtures—In Spades" intrigued me greatly. Fortunately the sleeve note explains that the implication to be drawn arises from the fact that spades is the top-ranking suit in a pack of cards, and then proceeds to try to explain away the fact that in bridge no-trumps ranks even higher. The overtures are Suppé's *Light Cavalry*, *Morning*,

Noon and Night in Vienna and *Queen of Spades* (better known in England by its French title, *Pique Dame*), *Hérold's Zampa*, *Adam's If I were King* and *Auber's Crown Diamonds*. All these composers were masters of insinuating melody and piquant orchestration, if no more, wherein lies the huge difference between fine performances in their original form as here given by the **New Symphony Orchestra** under **Raymond Agoult** and the travesties we often hear played by wind bands and café orchestras. A first-class record in every way.

The latest to take advantage of the running out of Sullivan's copyright is **Stanford Robinson** who conducts the **Pro Arte Orchestra** in his own arrangement of music taken from *Ruddigore*, *Utopia Limited*, *The Grand Duke*, *The Gondoliers* and *The Sorcerer* into a suite called "Savoy Dances" (Pye CEM36005). It is a very attractive little suite and demonstrates once more that the less popular Savoy operas contain music that is as attractive as that in the better-known ones. Both playing and recording are good.

"Sound on Parade—Austrian Marches," played by the **Band of the Army Guard Battalion, Vienna**, under **Gustav Gaigg**, does not live up to the high-faluting claim on the sleeve that it was recorded in Vienna "in Ultra High Fidelity" (Vox VX1130). The band is, or sounds here to be, a bit too heavy, and there is an excess of reverberation which is quite disturbing at times. There are ten marches, most of which have not been recorded before.

Far better both in performance and recording is an R.C.A. record called simply **The Band of the Coldstream Guards** (RB27060). Of the recording there is no need to say more than that it reproduces perfectly. There are fourteen marches by the composers of several different countries most of which are well known but two of which are new to me. They are *Coblenhauser* by Axel Fredericksen, a brisk, lively march which is not without its debt to Sousa, and *The Consort*, which opens in fanfarish style and is of the more ceremonial type. I was glad to hear again Costa's *A Frangese*, a favourite of my youth which I have not heard for some years.

To find among my vocals one by **Paul Robeson** on the Supraphon label was a surprise. It sounds to be a pretty recent recording, presumably taped in America and sent to Czechoslovakia for transferring to disc (SUEP 508). Let us not consider any political implications and be content to say that the voice is still lovely. He does not build up the climax in the *Volga Boatmen's Song* (sung in Russian) as he once might have done, or as Chaliapin used to do, but it is interesting to note that he still employs his old "trick" of making the rhythm of *John Brown's Body* bounce along, even though he sings it at rather a slow pace, by anticipating the next beat at times. The other,

and less interesting, titles are *No More*, *Kevin Barry* and *Joe Hill*.

"Boeremusiek" by **Nico Carstens** and his **Orchestra** is one of the most attractive records of its kind that I have heard for a long time. It is the authentic music of South Africa, mostly old traditional melodies, of Dutch extraction in the main, of course, tastefully redressed in modern trappings (Col. 33CSX16). Nico Carstens himself plays the accordion and the other members of the little band play violin, a small concertina (which is the instrument, accompanied by a guitar, on which most of this music would be played in the old "Voortrekker" days), guitar, bass, drums and a second guitar, doubling banjo as required. No saxophone or brass. The vocalist (on some tracks only) is **Jimmie Rayson** who has a pleasant voice and whose articulation is admirable. In the main the music is bright and cheerful and always tuneful, and there is none of the modern wailing, moaning or howling. There are twenty-one items in all divided between twelve tracks. Although I found all refreshing and attractive I particularly liked *Zulu Warrior*, *Sarie Marais*, *Lettie's Waltz* and the amusing *Auntie with the little red skirt*.

Traditional music is also the choice of the **Robert Shaw Chorale** this month and extremely good it is in its highly polished way. (R.C.A. RB16016). There are songs from England, Scotland, Ireland, Germany, Spain, Italy and France, eighteen of them in all banded in groups of three. All deal with love directly or indirectly, as the title "My True Love Sings" suggests. The choir shows its versatility by singing in five different languages.

"Modern Motion Picture Music of India" is another very attractive disc in its strange and haunting way (H.M.V. GLPC24). It introduces two famous and popular Indian singers, **Lata Mangeshkar** and **Hemant Kumar**. The latter is also famed as a composer and wrote the music for *Nagin*, one of the films from which extracts are here recorded. For this he received the Clare award in 1956, the equivalent of a Hollywood Oscar. *Nagin* is a Romeo and Juliet story in which the lovers belong to two rival and mutually hostile tribes of snake charmers. The other film is *Anarkali*. This is a tragedy which starts with romance but ends with death. The music bears little resemblance to the classical Indian music which I heard at two recitals recently. It has probably been influenced a good deal by Western music although the films were made for home consumption. But it is strange, and Western influences seem to have been thoroughly assimilated and digested and so are no more than influences, for it is very different from Western conceptions of typical Eastern music. I found myself going back to certain excerpts again and again. This is certainly a record to be heard by all interested in the unusual. The instruments are as fascinating as the music and the singing. They are mostly reed, of the guitar type, and drums and other percussion, some tuned and some pitchless. Included, of course, is the "been", the flute-like instrument of snake charmers. I wish that the sleeve note had told us more about these instruments.

I find it very difficult to discuss my next record which is by **Renée Martz** with the **Roland Shaw Orchestra** (Decca LK4169). Miss Martz is, of course, the fifteen-year-old American evangelist whose recent visit to England aroused a measure of support and a lot of opposition, as it probably does in her own country if the truth be known. The idea of setting religious words to popular tunes is not new by any means, but to me—and I do not claim to be a religious man in the conventional sense—there is something incongruous, and at times even revolting, in setting sentimentally religious words to blues and other jazz rhythms

SATCHMO

A MUSICAL AUTOBIOGRAPHY

Dippermouth blues; Canal Street blues; High society; All the wrongs you've done me; Everybody loves my baby; Mandy, make up your mind; Them there eyes; Lazy river; Georgia on my mind; That's my home; Hobo, you can't ride this train; On the sunny side of the street LAT 8211

See see rider; Reckless blues; Court house blues; Trouble in mind; New Orleans function; Free as a bird— Oh, didn't he ramble; Gut bucket blues; If I could be with you; Body and soul; Memories of you; You rascal you; When it's sleepy time down South; I surrender, dear LAT 8212

Cornet chop suey; Heebie jeebies; Georgia grind; Muskrat ramble; King of the Zulus; Snag it; Some of these days; When you're smiling; Song of the islands; I can't believe that you're in love with me; Dear old Southland; Exactly like you LAT 8213

Wild man blues; Potato head blues; Weary blues; Gully low blues; Struttin' with some barbecue; Hotter than that; Two deuces; My Monday date; Basin Street blues; Knockin' a jug; I can't give you anything but love; Mahogany hall stomp LAT 8214

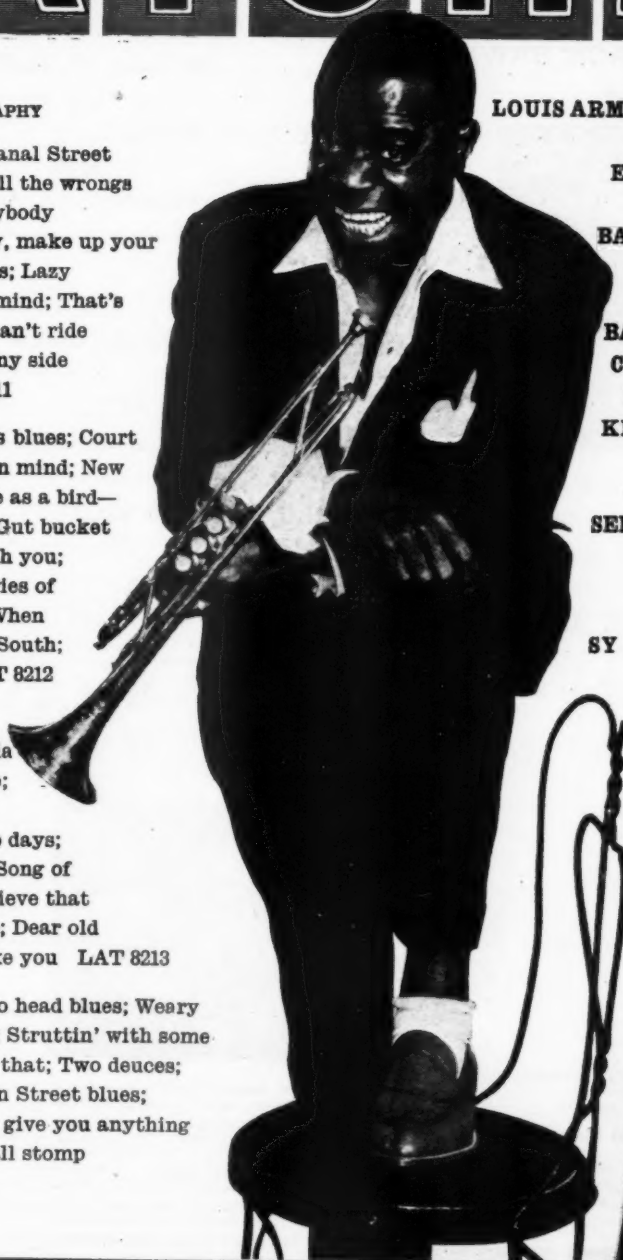
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BARRETT DEEMS, SQUIRE GERSH,
EVERETT BARKSDALE,
JACK TEAGARDEN,
BARNEY BIGARD, EARL HINES,
COZY COLE, ARVELL SHAW,
DICK CARY, SID CATLETT,
KENNY JOHN, BUD FREEMAN,
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GEORGE DORSEY,
SELDON POWELL, DAVE McRAE,
LUCKY THOMPSON

Musical arrangements by
SY OLIVER and BOB HAGGART

Vocal solos for
blues accompaniment period by
VELMA MIDDLETON

Background piano for
narration by **BILLY KYLE**

Research for narration by
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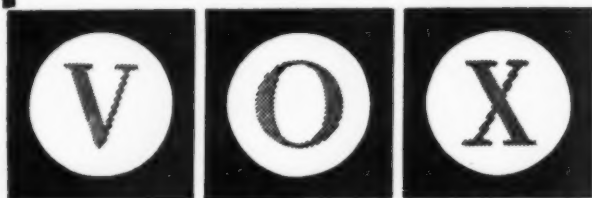
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and singing them in what I can only call an imitation of the style affected by many of the jazz and popular singers of today. To try to be scrupulously fair I have played this disc to a number of younger friends including a member of a skiffle group and a traditional jazz enthusiast. Miss Martz was not well received, though not always for the same reasons.

A glossy and highly coloured album of two records taken from the track of Cecile de Mille's film *The Ten Commandments* troubles me somewhat. It is a clever and often interesting score and the performance under the direction of the composer, **Elmer Bernstein**, may be regarded as definitive. But is it worth 4 LP sides when divorced from the action? I don't think so. I feel that a selective and well-edited two-sided version would have been preferable. (London H-AD2074-5).

It is quite a relief to come now to the artless simplicity of folk dances as perfectly exemplified in three H.M.V. 78s recorded under the auspices of the English Folk Dance and Song Society and played by the always splendid **Country Dance Band** led by **Nan Fleming-Williams**. They are *All the Way to Galway* (slow reels) and *Schottisches* (B10968), *Three Meet* (a Gloucestershire dance) and *Pop goes the Weasel* (B10967), and *Waves of Tory or Rapper Swoor* (48-bar Jigs) and *The Road to California* (reels) on C4280.

Norman Shelley and **Mary O'Farrell** have made another splendid record for children, reading a baker's dozen of appropriate short poems by Robert Louis Stevenson. Miss O'Farrell does not quite measure up to the standard of Mr. Shelley as a poetry reader—but very few people of either sex do (Philips CRB1003).

evocative of material things, though, is provided by **Squire Mason** and his Orchestra under the title *Split Personality*. This, like the Decca referred to earlier in this paragraph, has an amusing sleeve-note, but the music seems detached, rather cold. Quite a lot of it is by one of our leading light-music composers, Trevor Duncan. (The number is Vox VX1250). We have some more of his work on Oriole CBI418 by his orchestra, conducted by **Wynford Reynolds**, in *Night In Capri*, the suitably Italian-style theme from the film "Man In The Shadow", and on the other side, *Gypsy*, from the film "The Gypsy And The Gentleman" and played by the **Philharmonia Orchestra** under **Haas May**. These are dignified and in good taste.

Getting back to the orchestral and instrumental sets, I would like to give a word or two of praise to **Alyn Ainsworth** and his Orchestra for their set on Parlo. PMC1049 called *Moonlight Becomes You*, which includes this and other tunes of the 'thirties and 'forties, arranged for trumpet solo, alto sax. solo, and full modern show band, polished but not glittering, and most attractively done. These are the tunes I recall as a youngster at school just before and during the war, and their reappearance in this form was doubly welcome. I have no recollection of the tunes on Decca LK4225 by **Eric Rogers** under the title *Only Yesterday*, in a cover depicting a 1958 girl in a 1926 dress (and beads), rather on the long side I'd have said, and a 1910 Model T Ford. They are supposed to suggest what the old records would have sounded like "if they hadn't come out of a tin horn", says the sleeve. Well, I've heard those old things reproduced electrically, and they didn't sound like anything on this disc, which suggests just what it is: a modern band trying to play old, old dance music in something vaguely like the original style. With the attics and outhouses of this country probably full of the real thing, albeit a bit scratchy no doubt, I can't see much need for it. There's another similar set on London HAD2072 by **Billy Vaughan** and his Orchestra (in a cover embodying two staring eyes) called *Instrumental Souvenirs*. They're not all instrumental by any means, but they are not faked up to sound anything but modern, and I find them generally very pleasing. So is the collection of thirty Irving Berlin tunes presented by **Reg. Owen** and his Orchestra on R.C.A. RD27059.

Eric Jupp's *Music For Sweethearts* (Col. 33SX1072) is rather ordinary, and of course very dressy; **Michael Freedman** directs an orchestra of well-bred and musical young ladies called **The Débutantes** on Oriole MG20018, playing some rather cloudily-recorded music under the title "String Rhapsody"; **Georgie Auld** (Emarcy EJL1266) has a loud, 1938-style swing band in standard pops with an obvious teenage "slant" called "Dancing In The Land Of Hi-Fi" (in a cover depicting yet another buxom teenage lass and partner); **Edmundo Ros** works two waltzes among otherwise chiefly Latin rhythms on Decca LK4236, which is, as the title says, "Perfect For Dancing"; **Cyril Stapleton** has the bright idea of a set of tunes such as *Cherokee*, *Missouri Waltz* and *Tumbling Tumbleweeds*, arranging them most artistically and calling the album "Song Of The Golden West" (Decca LK4206), and, by the way, Decca F10979* has two sides of *Monday Blues*, an excellent Ellington-1940-vintage performance that should suit EP, surely, better by the same band; and **Harry Farmer**, at the Hammond organ, bleeps along merrily through all sorts of music from *At The Jazz Band Ball* to *Zampa* on Decca LK4217. I found these monotonous indeed; as I've said before, I'm no organ fan, but I preferred **Joseph Seal** in a short selection of Jerome Kern favourites on Parlo. R4395*, using a

MISCELLANEOUS AND DANCE

By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

It may be my fancy, but there are more instrumentals this month than usual. Of course, there is the customary plethora of yelling rockers and honking tenor saxes, with distorted electric guitars, but I don't propose to enter into a detailed account of them. But my younger readers may like to know of the new Decca LP of *Six-Five Special*, following Parlophone's recent effort. Decca LF1299 has such artists as **Tommy Steele**, **Bob Cort**, **Chris Barber** and **Lonnie Donegan** and is a good investment if their concerted idiom appeals.

Dickie Bishop (Decca F10980*), another ex-Barber man, also has a new record, of *Skip To My Lou*, an early American folk song, and *No Other Baby*, which can be regarded as its present-day counterpart. The remainder of the skiffle-and-rock records include a bunch of youngsters whose voices haven't yet broken (they can't all be girls, surely?) in *Dim Dumb Blonde* and *Let Me Lie* (Parlo. R4398*). Those involved call themselves **The Imps**. There is also **Tony Brent** (Col. DB4066*) who mauls *The Clouds Will Soon Roll By*, divesting this old number of every trace of tenderness, and **Joe Bennett** (H.M.V. POP445*) who is only intelligible in part.

It happened that next to this in my box was a record of a new singer, **Victor Soverall** (H.M.V. POP443*), whose pleasant, faintly Irish voice falls easily on my ear in *The Gift Of Love and Beloved*. A little more smoothness of phrasing, and we could have a first-rate artist here. Another newcomer is **Kenny Bardell**, who on Oriole CBI420 sings *Salty, Salty Is The Sea* and *My Darling, My Darling*, from the film "Where's Charley?" and which seems to be enjoying a revival just now. Though not perhaps exceptional, this singer puts these songs over well. The latter number is much easier to listen to, I find, than the overwrought **Joni James** (M.G.M. 973*), who emotes over *My Fanny Valentine* on the other side. **Liberace** (Philips PB783) also offers this as a twiddly piano solo with orchestra, and no lyrics, backing it with another by **Rodgers and Hart**, *My Heart Stood Still*, both being the sort of thing his admirers will prefer to see on TV than hear "cold" on a record, I feel!

Having got on to the instrumentals, we might as well have a look at the rest of this category.

Heinz Sandauer (Vox VX950) bids fair to qualify for the title of Germany's reply to **Liberace**, but his LP entitled *Dance Date* is altogether too jerky and fast to appeal to any but the least critical. Our own **Russ Conway** (Col. DB4060*) has a rather monotonous affair called *The Lantern Slide à la Winifred Atwell*, and, goodness me!—*The Harry Lime Theme*, which I thought was as dead as the character in the film was supposed to be.

THE MONTH'S CHOICE

Skitch Henderson	R.C.A. RD27019
Frank Chacksfield	Decca LK4231
Alyn Ainsworth	Parlo. PMC1049
Cyril Stapleton	Decca LK4206
Frank Pourcel	H.M.V. 7EG8301
Jane Morgan	London HLR8539
Gogi Grant	R.C.A. RD27054
Ronnie Hilton	H.M.V. POP446

I award the top grading for the most pleasing piano record this month to **Skitch Henderson**, who, with two french horns, three-rhythm section and a little of what it takes, produces some delightful music from standard pops and a Tchaikovsky theme on R.C.A. RD27019. Among the numbers is *All The Things You Are*, which is also included in **Al Nevins' Lights And Shadows** Dinner Music set on R.C.A. RD27036. Here, however, each track is played so sleepily, and so dressily, that I literally dozed off before it was through. (Well, it was nice and warm by the fire; I'm sure if I'd been eating my dinner, as presumably was the intention from the title of the disc, I'd never have got past the fish course.) On the same label, **Morton Gould** conducts some exotic music such as *Caravan* and numbers by **Lecuona** under the title "Jungle Drums" (RD27028); it, too, is very overdressed, unlike the maiden on the cover.

Caravan, the twenty-one-year-old Duke Ellington tune, gets a good atmospheric treatment from **Frank Chacksfield** on Decca LK4231, as part of a set called "In The Mystic East", along with numbers like *San*; *Japanese Sandman*; *Rose, Rose, I Love You* and a new one, *The Katsumi Theme*. (This is also on Decca F10974*, backed by *Silver Sands Of Samoa*, a Polynesian extravaganza.) The whole album is done in typical Chacksfield style—colourful, lush, concise and always interesting. More fanciful concert music in the modern idiom, less

Wurlitzer organ. Perhaps I liked it better because of its brevity, even if it did give me the third *All The Things You Are* this month.

We seem to have come back to the solo instruments, and next up is a new Mercury (MT192*) by **Florian Zabach**, who plays some lively, if angular, violin music rather akin to Harry Lime's theme at times (*Runaway Romance*) and a tango with a Cuban flavour, *Two Tickets To Guantanamo*. **Eddie Calvert** (Col. DB4059*) supplies two more of his exultant trumpet solos, *Free And Easy* (with vibraphone prominent) and *Holiday Night*, with support from a Glenn Miller-like orchestra. That reminds me that the **New Glenn Miller Orchestra** has a single disc on R.C.A. 1034 in *So Sweet*, which is noisy and beaty, and *Falling Leaves*, which is less loud and more like the old Miller Orchestra.

The other dance and show band discs include one by **Geoff Love**, who on Col. DB4065* produces a massive *Story Of Ireland* with strings and woodwinds a-plenty, and the latest hit theme from "Woman's Hour", *Wherever You Are*, or *Un Jour tu verras*, to give it its original title. The French origin is of course alluded to by means of a musette accordion.

Ken Mackintosh (H.M.V. POP441*) features an attractive number with a flute, *The Swinging Shepherd Blues*, marred a little by some unnecessarily loud rock noises, backed by a lesson on *The Stroll*, apparently a new dance, in twelve-bar blues time. The latest craze, though, is hand-jiving and Decca have just issued an EP (DFE6450) of some music for this purpose; two tracks in competent, clean Dixieland style by **Graham Stewart's** Seven and one—at length—by **The Baron** and his Music, *Lester Leaps In*. (The two Dixie items are *Weatherbird Rag* and *Sunset Café Stomp*.) By this token, I imagine that *Yellow Dog Blues*, slap-tongue clarinet, growling trombone and all, by **Johnny Maddox's Orchestra** (London HLD8540*) would serve equally well. It's backed by *Sugar Train*, with janglebox piano bashing out a hefty beat. **Humphrey Lyttelton** and his new, rich-sounding band relaxes genially with *Blues In The Afternoon*, and in a Latin mood with *Buena Sera* (Parlo. R4392*), and both **Dick Jacobs** and British **Tony Osborne** declaim the attractions of *The Lovely Ladies Of Milano* (Coral Q7229* and H.M.V. POP439* respectively). The American version has an amusing lyric, but the British one is less shrill. Its backing is a similar tune, *The Lights Of Lisbon*, to which I prefer the **Troubadours** (London HLR8541*) and chorus singing of *The Lights Of Paris* (from the film "The Sun Also Rises"), and *The Flaming Rose* from the film "The Spanish Affair". Backing Dick Jacobs' record is *Place Pigalle*, more romantic than the *Milano* song it couples, but a real French orchestra, under **Franck Pourcel**, gives us *Le Cygne*, Schumann's *Rheine (Trümmerei)*, Monti's *Czardas* and Offenbach's *Barcarolle* with disarming simplicity and serenity, restoring one's faith in popular music and the companies who issue it (H.M.V. 7EG8301).

I've already dealt with the rockers and skiffers, so before I mention the "straight" popular vocals, I would like to take time out to welcome the return of *Mrs. Worthington* and other **Noël Coward** successes, sung by the composer himself on H.M.V. 7EG8300. But despite the existence of peculiar noises by the **Sprouts** on R.C.A. 1031*, suggesting a battery of tanks crossing a river under fire, it is reassuring to find **Jane Morgan** (London HLR8539*), accompanied excellently by the Troubadours, in *It's Been A Long, Long Time* and *I'm New At The Game Of Romance*, serenely sung with real beauty in her voice. I would say the same of **Gogi Grant** in *It's A Wonderful Thing To Be Loved* and *What A Beautiful Combination* (R.C.A. 1038*) and certainly her presentation of the Helen

Morgan songs from the film "Burn The Candle At Both Ends" (R.C.A. RD27054) is superb. These songs on the LP are from the soundtrack of the film; others in this class include the effective music and songs from "The Sun Also Rises" (London HAR2077), and the most attractive music and songs sung by **Pat Boone** and **Shirley Jones** in "April Love" (London HAD2078). Four more by Pat Boone, not from films, and including a rocking *Sunday*, marred by an unpleasant screeching alto sax., are on London RED1119.

Film folk continue to record copiously, and here is **Debbie Reynolds**, sweet and wholesome, on Coral Q7229* in *A Very Special Love* and *I Saw A Country Boy*, while her husband, **Eddie Fisher**, waxes philosophical heroically in *That's The Way It Goes*, backing it by the newest Irving Berlin song, *Sayonara* (R.C.A. 1030*). I understand that **Elvis Presley's** records from his film "Jailhouse Rock" (R.C.A. RCG106, R.C.A. 1028*) are unbelievably popular. I am at a loss to understand it; when I was the age of his vociferous fans, **Frank Sinatra** and **Bing Crosby** were arriving or had arrived, and we thought them pretty hot. So they are/were; Sinatra has a fine new record of *Nevertheless I Could Write A Book*, on Fontana H109, the former featuring some mellow trumpet. Bing, on the other hand, is represented by an EP (Bruno. OE9359) of earlier successes with Dixieland flavour and accompaniments. Good easy-on-the-ear stuff.

Georges Guétary (Col. DB4062*) has two songs in his brand of English which will attract his fans, *I Hear That Song Again* and *Mon Amour*, *O Mon Amour*, and **Harry Belafonte** has four of the calypso-type songs from his excellent recent LP on R.C.A. 1035 (only on 45, as one

number, *Lead Man Holler*, was too long for a 78) and 1033*. If her fans expect the usual suave **Eve Boswell** on Parlo. R4401*, they will be disappointed, as *For Sentimental Reasons* and *Bobby* are both done up-tempo, the latter being a sort of Caribbean number.

Two melodic new numbers rapidly gaining popularity are *Catch A Falling Star* and *Magic Moments*. Both are on R.C.A. 1036* by **Perry Como**, relaxed as always, though I would say that **Ronnie Hilton** gets more out of the latter song on H.M.V. POP446*, and **Jeremy Lubbock** (Parlo. R4399*) ("at the piano", says the label); I can only hear one note of piano, however) is slightly off-key in the former. The Hilton coupling is *One Blade Of Grass*, not likely to be a huge hit, but most pleasant, and the Lubbock *The Man Who Invented Love*.

The duettists **John Cairney** and **Sammy San**, who pleased me much last month, have the same numbers repeated, with two additional ones on H.M.V. 7EG8310. They are still quite the most refreshingly different act on the British market of recent months, though I seem to have been a bit too clever in interpreting Sammy San's name as a pun on "samisen". He really is a Malay! And lastly we have no fewer than three new records by **Paul Robeson**. Unable to leave the States in person owing to some passport difficulties, he comes on two Philips EPs (BBE11071 and 11073) and on Topic T17, an LP. His material is mostly a recapitulation of his old H.M.V. successes, such as *Water Boy*, *Ol' Man River* and so on, one side of the Topic having been recorded over Transatlantic cable, with surprisingly little loss of quality. Robeson, now just on sixty, retains practically his whole voice, sounding much as he did thirty years ago. A remarkable achievement!

CONTINENTAL RECORDS

By LILIAN DUFF

Geneviève is a new name in England; not so new, of course, in France or even in the United States. Until quite recently she was known only to a small clientèle as the proprietress of the Café Geneviève in Paris where both the food and the singing had quality. An American agent, it seems, was captivated first by the stew and then by a patronne whose pleasant habit it was to emerge from the kitchen in skirt and sweater to entertain her guests.

A contract to appear in New York followed. She was described by one critic there as "a strange combination of such great stars as Edith Piaf and Maurice Chevalier", and dubbed by some well-meaning soul "the Pixie from Paris". Judging by her records—I have not seen her in the flesh—a certain simplicity and directness are part of her charm, and the embarrassment most of us would feel when asking for a title like "Pixie from Paris" (Vox VX1110) is hardly calculated to boost sales. Nor are most of us encouraged by reading the ecstatic recommendation of Geneviève by the editor of the Broadway journal, "Variety", as "one of the best Gallic song-belters extant... certainly more dynamic than most of the Champs Elysées champs".

Brou-ha-ha apart, her records are delightful. In "Pixie from Paris" and "Frankly French" (Vox VX1120)—22 songs in all—she puts over such old favourites as *La Seine*, *L'Amour Des Poètes*, *Sous les Ponts de Paris* and *Sous le Ciel de Paris*, together with fresher things like *Leo Ferré's La Rue* (she doesn't sing this last with the same attack as Juliette Greco, but then, who could?), Georges

Brassens' *Chanson pour L'Auvergnat* and Gilbert Beaud's *Mes Mains*. Her voice is agreeable in timbre, she never forces, and whether she is a trained singer or not, she obviously has an ear. No one who invests in these long-players is likely to regret it.

Marino Marini and his Quartet specialise in providing "happy" music. "Marino Marini in London" (Durium TLU97008) includes songs not only of their native Italy but also of Portugal and the United States—including the story of Jim Bowie and the Battle of the Alamo, and the practically inevitable *Rock Around The Clock*. With their use of the electric guitar, bass, drums and piano they have an easily recognisable style and it seems a pity that they should overdo the production. Listening to their frenzied attempts to make "happy" a pleasant, old-fashioned number like *Love's Last Word* is *Spoken*, and *Whatever Will Be Will Be* (with a bit of yodelling in the background), I really began to fear they would do themselves a mischief. I like this combination. In the friendliest spirit I would remind them that we buy Italian records for Italian charm, not for American bounce which Americans can supply better.

"Greetings from Tyrol" (Vox VX1010) is simple and sentimental. What else do you expect or want from the Tyrol? The collection sung and played by the **Engel Family** includes waltzes, marches and polkas, ordinary and *schnell*. Their intrinsic merit may be limited but if they bring back to you memories as happy as mine you may find them good value.

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★Buddy Bregman and his Orchestra

*** Wild Party (a); Melody Room (b); Bada Blues (a); Kick Swings (a); Melody Lane (b); Lost Keys (a); Go Kicks (b); Gage Flips (a); Derek's Blues (a); Mulliganville (b); Terror Ride (a); The Flight (a); Tom's Idea (b); Melodyville (b); Honey Chile (b); End Of Party (a); Kicks In Love (b); (All Bregman)
(H.M.V. 12 in. LP CLP1154—35s. 10d.)

(a)—Bregman (arr. cond.); Herb Geller, Bud Shank (alts); George Auld, Bob Cooper, Ben Webster (saxs); Jimmy Giuffrè (bar); Pete Candoli, Maynard Ferguson, Conrad Gozzo, Ray Linn (tpis); Milt Bernhart, George Roberts, Frank Rosolino, Floyd Ulyate (tubs); Andre Previn, Paul Smith (pnos); Al Hendrickson (gtr); Joe Mondragon (bass); Alvin Stoller (dcs). Early 1957. Hollywood. (Norman Granz.)

(b)—Bregman (arr. cond.); Shank (alto); Stan Getz (sax); Giuffrè (bar); Conte Candoli (tpi); Smith (pno); Hendrickson (gtr); Mondragon (bass); Stan Levey (dcs). Do. Do. (Do.)

Buddy Bregman is best known for his arranging and accompanying for such singers as Ella Fitzgerald and Bing Crosby. That he can also write first class, swinging music for jazz bands, large and small, is proved here.

All the tracks are based on Bregman's score for the film *The Wild Party*. It is the adaptation of the treatments to get seventeen themes into a 12 in. LP, with its necessary cutting down, that causes the chief faults. Several numbers are far too short, cutting off just as things start to swing. The small group titles—which alternate with the big band—titles—the chief sufferers. The writing is at its best when sticking closely to a basic pattern, as *Wild Party* and *Derek's Blues*.

Bregman is assisted by all-star personnel for both groups—the big band achieving the cohesion of a regular outfit. The trumpets, instigated no doubt by that master of the ear-splitting scream, Maynard Ferguson, do occasionally tend towards the shrill, but, as with the other sections, play with great attack.

Solo hours in the larger group go to the muzzy tenor of veteran Ben Webster and the alto of Herb Geller. Messrs. Shank and Getz shine in the small group, although no one can be faulted.

Sleeve Note: Nat Hentoff. No recording dates. Otherwise interesting what there is of it.

★Donald Byrd and Gigi Gryce

"Jazz Lab"
*** Speculation (Horace Silver) (a); Over The Rainbow (Harold Arlen) (b); Nick's Tempo (Gryce) (a); Blue Concept (Gryce) (c); Little Niles (Randy Weston) (d); Sans Souci (Gryce) (b); I Remember Clifford (Benny Golson) (d)
(Philips 12 in. LP BBL7210—37s. 6½d.)

(a)—Jazz Lab Quintet: Gryce (alto); Byrd (tpi); Tommy Flanagan (pno, celeste); Wendell Marshall (bass); Art Taylor (dcs); augmented by Sahib Shihab (née Edmund Gregory) (bar); Benny Powell (tuba); Julius Watkins (French-horn); Don Butterfield (tuba). 4/2/1957. U.S.A. (Am. Columbia.)
(b)—Jazz Lab Quintet (as above). 5/2/1957. Do. (Do.)

(c)—Jazz Lab Quintet (as above), except Walter Legge (pno) replaces Flanagan. 13/5/1957. Do. (Do.)
(d)—Jazz Lab Quintet, as in (b), plus Shihab (bar); Jimmy Cleveland (tuba); Watkins (French horn); Butterfield (tuba). Do. Do. (Do.)

All arrangements by Gryce, except I Remember Clifford, which was scored by its composer, Benny Golson.

Altoist Gigi Gryce shows his promise as an arranger on six of these seven titles and also claims composer credit for three of them. Despite the experimental associations of the "Jazz Lab" title, Mr. Gryce's business is with simple, swinging frameworks for down-to-earth jazz improvisation. His aims are, I am happy to say, fully achieved. Even that erratic bomb-thrower Art Taylor settles down to providing a neatly propulsive beat. Although Gryce's alto playing is firmly based on the work of Charlie Parker (and whose is not?) he brings to his instrument an ingratiating tone and a flow of inventive phrasing packed with melody.

His front-line partner, Donald Byrd, is in danger of becoming the most over-recorded

JAZZ AND SWING

Reviewed by

BOB DAWBARN, CHARLES FOX, EDGAR JACKSON, OLIVER KING, ALUN MORGAN

musician of his time, but I have never heard him in better form. His style, in concept if not tonally, is easily traced to Miles Davis, but also he is slowly developing a highly personal jazz voice. At twenty-five he is, after all, young for a top class jazzman.

Helping out with solos is the underrated Ralph Flanagan, alternating with fellow-pianist Wade Legge who is less to my taste. Worthy of special note is Gryce's unusual treatment of *Over The Rainbow* with its odd harmonies and infectious swing.

Sleeve Note: Edgar Jackson and Charles Fox. Excellent. Notes on the musicians especially interesting.

★Buck Clayton All Stars

"Buck Clayton Special"
*** Thou Swell (Richard Rodgers) (b); Love Drop (Clayton) (a); At Sundown (Walter Donaldson) (b); You Can't Fight The Satellite Blues (Clayton) (b); Woostershire (Clayton) (a); I Hadn't Anyone Till You (Ray Noble) (b); Cookin' Joe C (Clayton) (a); Makin' Whoopee (Donaldson) (b); Jive At Five (Harry Edison, Basie) (a)
(Philips 12 in. LP BBL7217—37s. 6½d.)

Clayton (tpi); Buddy Tate (sax); Vic Dickenson (tuba); Dick Katz (pno); Walter Page (bass); Bobby Donaldson (dcs). (a) 4/10/1957, (b) 8/10/1957. U.S.A. (Am. Columbia.)

Whilst lacking the excitement of Clayton's previous Philips releases, this is a most agreeable LP. Everyone seems to be having a thoroughly good time without trying to impress his fellows unduly. The ever-reliable Clayton plays with his usual impeccable taste and superb timing; Vic Dickenson is at his humorous best, with none of the lapses into roaring ribaldry which have occasionally marred his work. The other four musicians all pay well, and the record is a reminder of the sad loss to jazz by the recent death of bassist Walter Page.

I Hadn't Anyone Till You opens with a double recording trick, which presents a muted Clayton playing an obbligato to open Clayton. There are, however, no other signs of the tapes being tampered with—a fault which has damaged some previous Clayton issues.

Sleeve Note: Not to hand.

★Vic Dickenson Septet

Vol. 4
*** Old-Fashioned Love (Cecil Mack, J. Johnson) (b); Suspension Blues (Trad.) (a); Runnin' Wild (Gibbs, Grey, Woods) (a)
(Vanguard LP PPT12019—27s. 10d.)

(a)—Dickenson (tuba); Edmond Hall (clt); Shad Collins (tpi); Sir Charles Thompson (pno); Steve Jordan (gtr); Walter Page (bass); Jo Jones (dcs). Circa late 1954. U.S.A. (Am. Vanguard.)
(b)—Same personnel, plus Ruby Braff (tpi). Do. Do. (Do.)

Few trombonists extract such a variety of sounds from their instruments as Vic Dickenson. Sometimes husky and slurring, at other times boldly staccato, almost brutal, his playing dominates this record. An exceptionally versatile soloist, he can switch from oblique, devious phrasing to a direct, attacking style.

A beautifully restrained *Old Fashioned Love* features outstanding solo-playing by all the front-line, including richly-toned, lyrical work from Ruby Braff. *Suspension Blues*, almost as good, has sensitive, muted playing by Shad Collins, Ed Hall's fluid clarinet and Sir Charles Thompson's frilly, rather Wilson-like piano.

Dickenson's broad, forceful playing on this track is oddly suggestive of the Jack Teagarden solo in Louis Armstrong's classic *Knockin' A Jug. Runnin' Wild* gets a bit brash here and there, but at least its vitality is genuine.

C.F.
Sleeve Note: John Hammond. No dates, otherwise excellent.

★Jon Eardley Seven

"Down East"
*** Leap Year (Syran); There's No You (Hopper); On The Minute (Eardley); Ladders (Eardley); Koo Koo (Eardley); Eard's Word (Woods)
(Esquire 12 in. LP 32-040—39s. 7½d.)

Eardley (tpi); Phil Woods (alto); Zoot Sims (sax); Milt Gold (tuba); George Syran (pno); Teddy Kotick (bass); Nick Stabulas (dcs); 13/1/1956 U.S.A. (Am. Prestige.)

Anyone who knows Jon Eardley only from his work with the Gerry Mulligan Quartet will be surprised at the force and virility of his playing on this record. His warm open tone and gently lyrical phrasing make him sound a little like Joe Wilder, particularly in the lazy, relaxed *There's No You*. Zoot Sims usually plays up to his own high standards, and does so once again. Yet it is Phil Woods who really takes the solo honours. Sometimes compared to Charlie Parker, Woods actually uses longer phrases and builds up a more continuous melodic structure than Parker ever did. He has, in fact, despite the belligerence of his tone, rather more in common with Benny Carter. Particularly brilliant are his solos in *On The Minute*, *There's No You*, *Ladders* and *Koo-Koo*. The last-named, a loosely-swinging 12-bar blues, also displays Sims and Eardley at their most red-blooded.

Musicians who slip too many quotations into their solos soon grow tiresome. Milt Gold overdoes the habit, seeming unable to think up any ideas of his own. George Syran plays the piano in a curiously anonymous style, while the rhythm section as a whole is adequate, but never very stimulating.

C.F.
Sleeve Note: Ira Gitler. Adequate, but only just.

★Roy Eldridge and his Central Palza Dixielanders

"Dixieland Blues"
*** (What Did I Do To Be So) Black And Blue (Fats Waller); Tin Roof Blues (New Orleans Rhythm Kings)
(Columbia Clef EP SEB10085—11s. 10d.)

Eldridge (tpi); Eddie Barefield (clt); Benny Morton (tuba); Dick Wellstood (pno); Walter Page (bass); Jo Jones (dcs). Late 1956. U.S.A. (Am. Norman Granz.)

As its title indicates, this EP presents Roy Eldridge in, for him, the unusual setting of a Dixieland group. It has resulted in this anarchist of the trumpet sticking far closer to the traditional jazz rules than usual. Although rather restrained he plays excellently on both tracks, contributing most of the worthwhile things the performances boast. His colleagues give little support.

Indeed, considering the high reputations of its members, the rhythm section is disappointing—inclined to plod on aimlessly without ever providing the tinder to spark the imaginations of the front line. Barefield's clarinet is adequate in solos, but contributes little to the ensembles. Trombonist Morton is, as always, pleasantly musical, without raising the listener's blood

pressure. Choice of material is none too happy. It takes a genius of Louis Armstrong's calibre to sustain interest in *Black And Blue* taken at slow tempo, and this version is much too long. *Tin Roof Blues* is taken slightly faster but is also overlong. E.J.

Sleeve Note: Anonymous. One has to search the note for personnel details and no date is given. Otherwise adequate.

★Duke Ellington and his Orchestra

"A Blues Serenade—1937-1938† Period"
 *** *New East St. Louis Toodle-00* (Bubber Miley, Ellington) (a); *Portrait Of A Lion* (Ellington) (b); *Gypsy Without A Song* (Ellington) (c); *The Gal From Joe's* (Ellington) (c); *Braggin' In Brass* (Ellington) (d); *Solid, Old Man* (Rex Stewart, Ellington) (b); *Smorgasbord And Schnapps* (Stewart, Ellington) (g); *Cotton Club Stomp* (Ellington, Rodgers) (i); *Prologue To Black And Tan Fantasy* (Miley, Ellington) (b); *A Blues Serenade* (Frank Signorelli, Jimmy Lytell) (f) (H.M.V. LP DLP1172—27s. 10d.)

(a)—Ellington (pno); Barney Bigard (cl, tr); Johnny Hodges (alto, sop); Otto Hardwicke (alto, cl, bass-sax); Harry Carney (bar, cl, alto); Wallace Jones, Charles "Cootie" Williams (tpts); Rex Stewart (cornet); Lawrence Brown, Joe Nanton, Juan Tizol (tubs); Fred Guy (gr); Hayes Alvis, Billy Taylor (basses); William "Sonny" Green (dr). 5/3/1937. U.S.A. (Am. Irving Mills "Master") (b), (c), (d)—Same personnel, plus Harold Baker (tp). (b) 13/4/1938; (c) 2/2/1938; (d) 3/3/1938. Do (Do.)

(e), (f), (g), (h), (i)—Personnel as for (b), minus Alvis (bass). (e) 20/3/1938; (f) 4/5/1938; (g) 20/3/1939; (h) 21/3/1939; (i) 3/6/1939. Do. (Do.)

† This is incorrect; four of the tracks were recorded in 1939.
 ‡ This name differs slightly from that on label, but is correct.

Only the most rabid Ellington fans, of which I freely admit I am one, are likely to wish to add this H.M.V. to their collections. Although Ellington is never devoid of interest, the late 1930's undoubtedly saw his genius at its lowest ebb. From the rather dated sound of several of the arrangements it is remarkable to think that these titles were recorded so near to such superb 1940 sides as *Ko-Ko*, *Concerto For Cootie*, *Portrait Of Bert Williams*, etc.

The recording can only be described as awful—Cootie Williams' glorious growling trumpet in *New East St. Louis Toodle-00*, for example, being almost drowned by surface noise and indistinct section work. Apart from including four titles recorded in 1939 in what according to the label is an anthology of 1937-1938 Ellington, the powers-that-be have seen fit to issue only half of the two-part *Black And Tan Fantasy*, the so-called *Prologue*.

On the credit side, the Ellington soloists are in their usual superb form. Cootie Williams, Rex Stewart, Johnny Hodges and Barney Bigard, in particular, have moments of sheer delight. Cootie's work on the Duke's tribute to Willie "The Lion" Smith, *Portrait Of A Lion*, and his Armstrong-inspired chorus on *Gypsy Without A Song* must rank with his best.

Incidentally, *Braggin' In Brass* was a famous showpiece for the trumpet section. Taken at lightening speed, it is one of the many Ellington versions of *Tiger Rag*. E.J.

Sleeve Note: Not to hand.

★Dizzy Gillespie—Stan Getz—Sonny Stitt

"For Musicians Only"
 *** *Be Bop* (Gillespie); *Wee* (previously known as *Allen's Alley*)† (Denzil Best); *Dark Eyes* (Trad.); *Lower, Come Back To Me* (Sigmond Rombert) (Columbia Clef 12 in. LP 33CX10095—41s. 8d.)

Stitt (alto); Getz (tr); Gillespie (tp); John Lewis (pno); Herb Ellis (gr); Ray Brown (bass); Stan Levey (dr). 10/10/1956. Hollywood. (Am. Norman Grant.)

† Erroneously titled on label and sleeve *Wee Honey And Me* and accredited to Woods, Sherman, Tobias.

Apart from its meaningless title and inadequate sleeve note I can highly recommend "For Musicians Only" to all modern jazz enthusiasts. Gillespie and Stitt are both in top form. But, for me, the highspots come from

the tenor of Stan Getz, playing better than we have heard him for a long time. If anyone claims that modern jazz doesn't swing as it should, the complete answer lies in every bar of Getz on this LP.

Be Bop and *Wee* are both taken at an incredibly fast pace, yet all three soloists seem to have all the time in the world to build their creations. How Herb Ellis manages to keep up four-to-the-bar chording is a miracle.

Dark Eyes, slow by comparison with the previous two tunes, is still taken at a spanking pace after Gillespie's rather uncertain intro. Both on this number and *Lower Come Back To Me* Getz has trouble with his reed, whilst on the latter, Gillespie's intonation is decidedly suspect at times. These small points do not intrude sufficiently to detract from the worth of the solos. Apart from a short solo on *Dark Eyes* John Lewis is inaudible throughout most of the session. B.D.

Sleeve Note: Anonymous. Does not mention a single member of the rhythm section and gives absolutely no information about the session. Some of the statements in the biographies of the front line are decidedly odd.

★Kenny Graham and his Satellites

* *Moondog Suite: One Four* (e); *2 West 46th Street* (f); *Two Four* (d); *Chant* (k); *Three Four* (j); *Utu* (i); *Four Four* (d); *Lullaby* (b); *Five Four* (d); *Fog On The Hudson* (g) (All Louis Thomas "Moondog" Hardin, arr. Graham)

Suncat Suite: Rising Sun† (f); *Sunbeam* (k); *Tropical Sun* (c); *Sunstroke* (i); *Sunset* (m); *Sunday* (a). (All Graham's, arr. Graham) (M.G.M. 12 in. C764—35s. 10d.)

(a)—Graham (tr); Danny Moss (bass-cl); Stan Tracy (accordion); Martin Slavin (vib); Sammy Stokes (bass); Don Lawson, Phil Seamen (percussion); Yolanda voc. 2/7/1956. London. (M.G.M.) (b), (c)—Personnel as for (a), plus Jack Ellory (flute). Tracy celeste in (b), vib. in (c); Slavin marimba. Same date.

(d)—Graham, Lawson, Seamen (percussion) Stokes (bass). 3/7/1956. Do. (Do.)

(e)—Personnel as for (d), plus Tracy (vib). Same date.

(f)—Graham (tr); Ellory (flute); Moss (bass-cl); Tracy (vib); Slavin (vib); Stokes (bass); Lawson, Seamen (percussion). 3/7/1956. Do. (Do.)

(g)—Personnel as for (f), except Eddie Taylor (percussion) replaces Seamen. 4/7/1956. Do. (Do.)

(h), (i)—Personnel as for (f). Tracy pno in (h), pno vib in (i); Slavin vib in (h), ylo in (i); whistling in (i) by Graham.

(j)—Personnel as for (f), plus Yolanda (voc). Tracy plays celeste; Slavin ylo. 11/7/1956. Do. (Do.)

(k), (l)—Ellory (flute); Vic Ash (cl); Ivor Slaney (oboe); Moss (bass-cl); Tracy (in k) celeste, in l celeste, vib; Stokes (bass); Lawson, Seamen (vib). 11/7/1956. Do. (Do.)

(m)—Personnel as for (f), plus Yolanda (voc). Tracy plays celeste; Slavin (marimba). 11/7/1956. Do. (Do.)

† Retitled on the record *Sunrise*
 ‡ Erroneously accredited on label and sleeve to Hardin

As one might guess from a glance at the personnel details, this is a most curious affair. The two suites were inspired, if that is the right word, by an odd New York character named Moondog, who attracted some attention a few years ago by playing in the streets on an assortment of odd percussion instruments—one of them "utsu", hence the title of one of the Graham pieces.

The record was in fact recorded for the American market and has already been issued in America. Quite frankly, with the exception of one track, none of this has anything to do with jazz. The exception—*Sunbeam*, the second track of *Suncat Suite*—makes one wish for more. It is a brightly swinging piece with some good solo work from tenor, vibes and clarinet, and some very engaging writing.

The remaining titles give the impression of an Asian trying to write background music for a Western film. An Eastern flavour predominates in what is for the most part cleverly written light descriptive music.

Preceding each piece in *The Moondog Suite* is a short percussive passage, each in a different time signature, but bearing no apparent relation to what follows. B.D.

Sleeve Note: Not to hand.

★Lenny Hambro Quintet

*** *Comin' Thru*† (Hambro) (a); *Ain't She Sweet* (Yellen) (a); *Liberty Bell Celebration* (Hambro) (c); *Blue Light* (Hambro) (b) (Fontana EP TFE17005—12s. 10d.)

(a), (b)—Hambro (alto); Eddie Costa (pno); Sal Salvador (gr); Clyde Lombardi (bass); Harold Granowski (dr). (a) 9/5/1956, (b) 10/5/1956. U.S.A. (Am. Columbia.)

(c)—Hambro (alto); Costa (pno); Barry Galbraith (gr); Arnold Fishkin (bass); Gus Johnson (dr). 17/12/1956. Do. (Do.)

Your enjoyment of Lenny Hambro must depend on your attitude to the art of blatant copying. From his recent appearance on these shores as leader of the Ray McKinley-Glenn Miller Orchestra's sax section and featured soloist it was obvious that his admiration for Charlie Parker goes beyond mere respect. Not only does he revive the Parker tradition of playing, as claimed in the sleeve note, but also revives a lot of the great altoist's very phrases. A good game for a wet winter evening might be trying to spot the records from which they come. In fairness, however, I should say that the Fontana EP does contain more underivative Hambro than I had expected.

Why three stars? Brilliant solos and driving ensemble work from Eddie Costa earns every one of them. He receives support from Sal Salvador and Barry Galbraith. B.D.

Sleeve Note: Anonymous. No dates. Note a little gushing.

★Woody Herman and his Orchestra

"The Three Herds"
 **** *Non-Alcoholic* (La Porta) (d); *Caldonia* (Moore) (V) (a); *Sidewalks Of Cuba* (Oakland, Parish) (e); *The Good Earth* (Neal Hefti) (b); *Four Brothers* (Guiffre) (f); *The Good And I* (Al Cohn) (c); *Keen And Peachy* (Ralph Burns, Shorty Rogers) (e); *Early Autumn* (Burns, Herman) (k); *Four Others* (Guiffre) (k); *Blame Boehm* (Bill Holman) (i); *Mulligan Tawny* (Holman) (i); *The Third Herd* (Cohn) (j) (Philips 12 in. LP BBL7123—37s. 6d.)

Herman (cl, alto) with:
 (a)—John La Porta, Sam Marowitz (altos); Pete Mondello, Flip Phillips (tr); Skippy de Saiz (bar); Sonny Berman, Pete Candoli, Charlie Frankenhauser, Carl Warwick, Ray Wetzel (tpts); Bill Harris, Ed Kiefer, Ralph Piffner (tubs); Ralph Burns (pno); Billy Bauer (gr); Chubby Jackson (bass); Dave Tough (dr); V by Herman. 26/2/1945. New York. (Am. Columbia.)

(b)—Saxes as for (a); Berman, Conte Candoli, P. Candoli, Neal Hefti, Ray Linn (tpts); tms as for (a). Tony Aless (pno); Bauer (gr); Jackson (bass); Tough (dr). 10/8/1945. Do. (Do.)

(c)—Marowitz, Sam Rubinawitch (altos); Mickey Folus, Phillips (tr); La Porta (bar, alto); Berman, P. Candoli, Conrad Gozzo, Carroll Lewis, Shorty Rogers (tpts); tms as for (a), plus Lyman Reid; Jimmy Rowles (pno); Chuck Wayne (gr); Joe Mondragon (bass); Don Lamond (dr). 17/9/1946. Hollywood. (Do.)

(d)—Saxes as for (c); Gozzo, Lewis, Bob Peck, Charlie Peterson, Al Porcino (tpts); tms as for (a); rhythm as for (c). 12/10/1946. Chicago. (Do.)

(e), (f), (g)—Marowitz (alto); Stan Getz, Zoot Sims, Herbie Steward (tr); Serge Chaloff (bar); Fishelson, Bernie Glow, Markowitz, Rogers, Ernie Royal (tpts); Bob Swift, Earl Swope, Ollie Wilson (tubs); Fred Otis (gr); Herb Sargent (gr); Walte Yoder (bass); Lamond (dr). 24/12/1947. Hollywood. (Do.)

(h)—Jerry Coker, Dick Hafer, Bill Trujillo (tr); Sam Staff (bar); Glow, Royal, Robby Styles, Harold Westberg, Stu Williamson (tpts); Vera Friley, Ernie Green, Frank Reback, Kal Windling (tubs); Nat Pierce (pno); Red Kelly (bass); Art Mardigan (dr). 11/8/1953. New York.

(i), (j)—Hafer, Dave Maddern, Bill Perkins (tr); Jack Nimitz (bar); Bill Castagnino, Dick Collins, Johnny Howell, Ruben McFall, Porcino (tpts); Cy Touff (bass-tp); Dick Kenney, Keith Moon (tubs); Kelly (pno); Kelly (bass); Chuck Flores (dr). 21/5/1954. Do. (Do.)

(k)—Personnel as for (i), except Charlie Walp (tp) replaces McFall. 15/7/1964. Omaha, Nebraska, U.S.A. (Do.)

Previous releases († deleted): (a) Parlophone R2990†, Columbia 3354060†; (b) do. DB231†; (c) do. DB231†; (e), (f) do. DB2532†; (g), (h), (i) Philips BBE12026.

In his sleeve note, Woody Herman writes: "One of my strongest convictions about jazz, aside from the belief that it is basically music to have a ball with, is that it has to swing to be jazz. When you stop swinging, you're competing with Mitropoulos, and man, that cat

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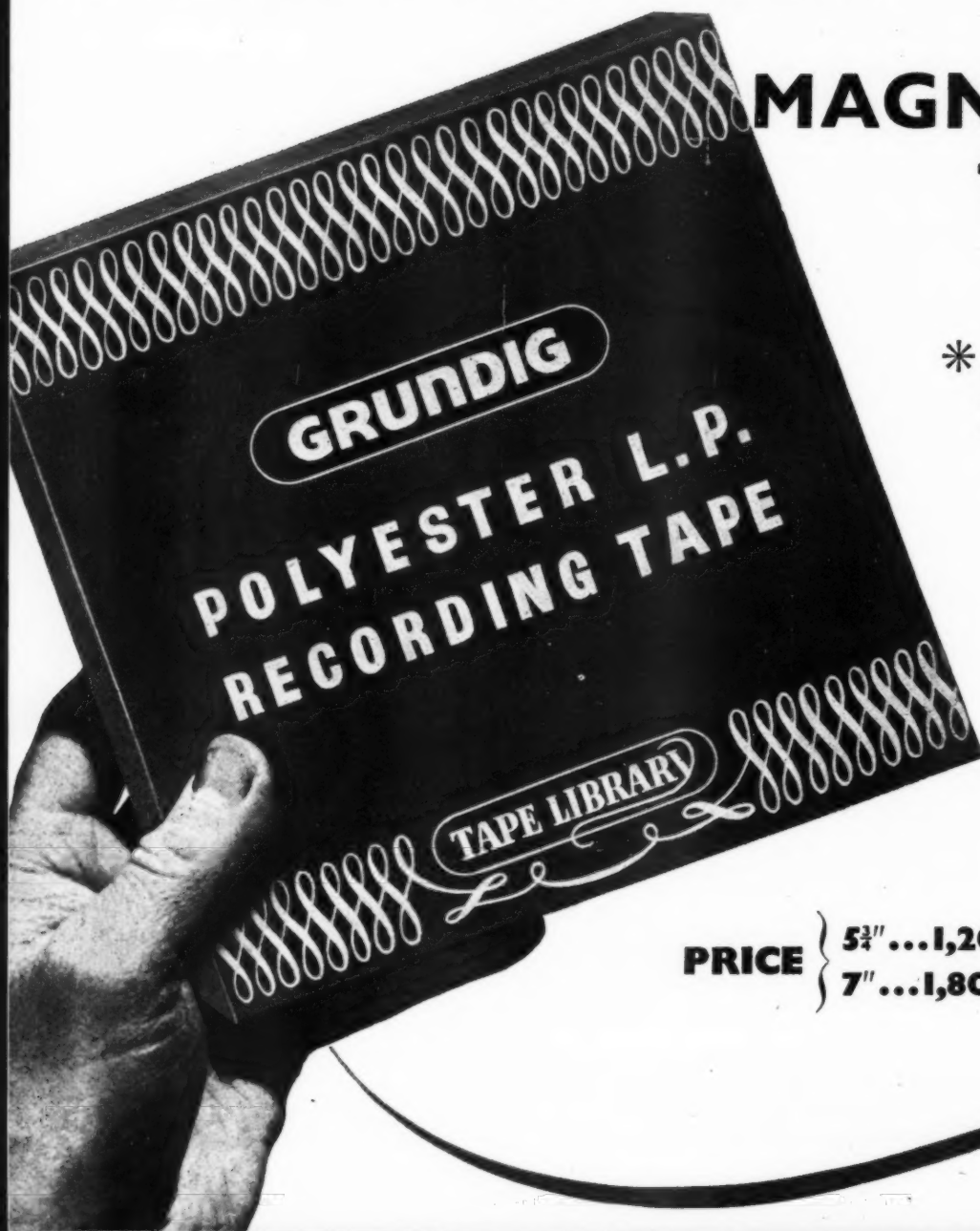
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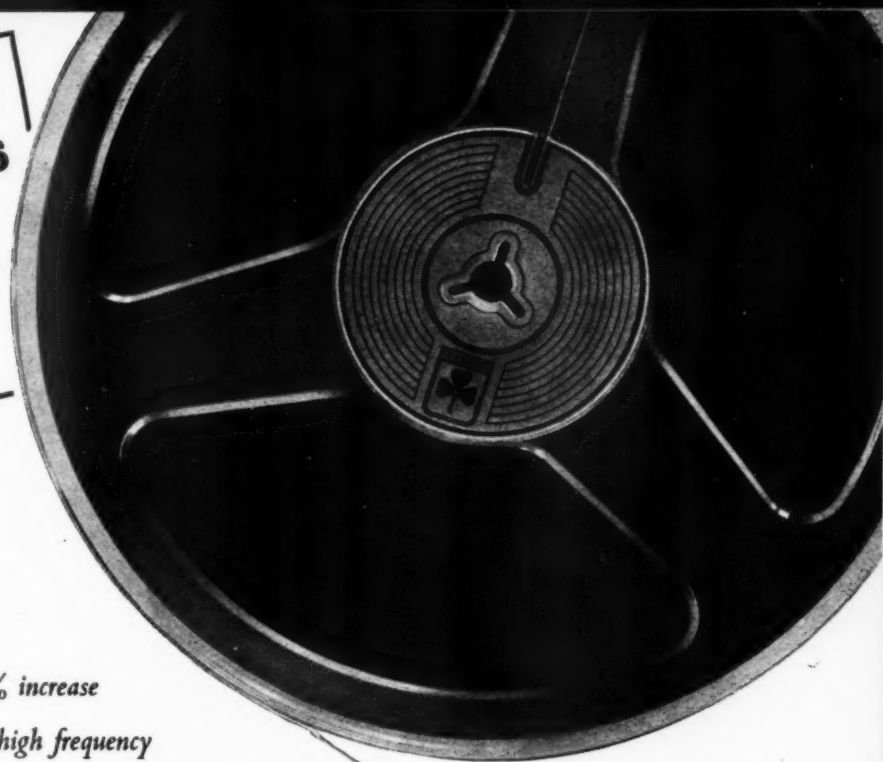
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cuts you". He certainly practised what he preached. With the exception of one ballad—Ralph Burn's lovely *Early Autumn*, of which hitherto the only Herman recording we have had was a later one in Vol. IV of Capitol's "History Of Jazz"—all the tracks are fast, biting affairs. They were designed mainly for Herman's dance hall and variety one-night stands, and have been described as flag-wavers. Certainly the Herds were pretty wild bands. But it was a disciplined and, at its time, original wildness, and even today the performances have much to interest besides mere excitement.

Those who remember the previous issues which nine of twelve tracks have had, the Parlophone and Columbia 78s of which came out comparatively soon after the sides were recorded, will need to be told no more about the hitherto unissued *Non-Alcoholic* and *Third Herd* than that they are on the same lines. Others should hear the record, for it is impossible to deal more fully with it here. It would be worth getting just for the original famous *Four Brothers* track. For some time unavailable here, it now reappears not only on this Herman LP, but also on Philips's "Dazzling Jazz" LP BBL7209. E.J.

Sleeve Note: Woody Herman. Deals with the history of the Herds. A lively departure from the usual hackneyed sleeve note routine.

*Johnny Hodges with the Ellington All Stars

**** *Meet Mr. Rabbit* (Hodges); *Duke's In Bed* (Ellington); *Just Squeeze Me* (Ellington) (V); *Confab With Rab* (Hodges); *Ah Oodie Oobie* (Hodges); *Ballade For Very Sad And Very Tired Lotus Eaters* (Strayhorn); *It Had To Be You* (Isham Jones); *Black And Tan Fantasy* (Bubber Miley, Ellington); *Take The "A" Train* (Strayhorn) (Columbia Clef 12 in. LP 33CX10098—41s. 8½d.)

Hodges (alto); Jimmy Hamilton (clt, ten); Harry Carney (bar); Clark Terry (tp); Ray Nance (tp, vib, vocal); Quentin Jackson (tmb); Billy Strayhorn (pno); Jimmy Woodie (bass); Sam Woodard (drs). October, 1956. U.S.A. (Am. Norman Granz.)

No jazz musician is infallible, but Johnny Hodges must come very near to being so. As a soloist he is virtually flawless, untouched by the frailty that infects even many other of the greatest jazz artists. On this record he demonstrates once again his ability to create some of the most lyrical music in jazz. Aided by eight fellow-members of Duke Ellington's orchestra, he glides and swoops through a well-varied set of tunes.

Only two tracks—*Ballade For Very Sad And Very Tired Lotus Eaters*; and *It Had To Be You*—are below standard, although Ray Nance's singing on *Just Squeeze Me* may not be to everybody's taste. The *Ballade*, a rather arty little fragment by Billy Strayhorn, features Hodges in more sentimental vein, *It Had To Be You* has too much of Ray Nance's violin-scrapping.

The others are inspired performances. Even the two Ellington band "classics"—*Black And Tan* and *Take The "A" Train*—leave no sense of anti-climax. Clark Terry plays Bubber Miley's famous solo in the *Fantasy*, moving skilfully from delicacy to vehemence. He emerges on this record, in fact, as one of the most creative of modern trumpet-players. A shamefully neglected musician! C.F.

Sleeve Note: Bill Simon. Excellent in every way.

*** Informal Jazz ***

*** *Wee-Jah* (Hope); *Polka Dots And Moonbeams* (Jimmy Van Heusen); *On It* (Hope); *Avalon* (Al Jolson, Bud G. De Silva, Vincent Rose) (Esquire 12 in. LP 32-039—39s. 7½d.)

John Coltrane, Hank Mobley (trns); Donald Byrd (tp); Elmo Hope (pno); Paul Chambers (bass); Philly Joe Jones (drs). 7/5/1956. U.S.A. (Am. Prestige.)

Donald Byrd must be the most over-recorded of all the younger musicians. Certainly I, for one, am growing very tired of hearing his glib, far-too-busy trumpet style. The trouble

is that most of his solos are pointless, lacking both dynamics and any shape or pattern. A solitary exception on this record is his work in *Polka Dots And Moonbeams*, where his natural lyrical feeling is used to decorate a standard melody. But on originals, or even a 12-bar blues, he seems to lack genuine inventive powers.

The only convincing soloist on this session is Elmo Hope. A robust, virile pianist, Hope takes good solos on most tracks, but is at his best in the reflective *Polka Dots*. Neither Hank Mobley nor John Coltrane shines at all, although Coltrane's biting tone and expansive phrasing cut through on a few tracks. In *Avalon*, however, he sounds completely at sea. C.F.

Sleeve Note: Ira Gitler. Plenty of information, including full solo routines.

*"Jazz at the Hollywood Bowl"

*** *Jam Session: Honeysuckle Rose* (Fats Waller) (a)

*** *Ballad Medley: I Can't Get Started* (Duke, Gershwin) (b); *If I Had You* (Ted Shapiro) (c); *I've Got The World On A String* (Harold Arlen) (d)

*** *Oscar Peterson Trio: 9.20 Special* (Earl Warren) (e); *How About You?* (Freed, Lane) (e)

*** *Ella Fitzgerald with Louis Armstrong All Stars: You Won't Be Satisfied* (James, Stock) (f); *Undecided* (Charlie Shavers) (g)

*** *Finale: When The Saints Go Marching In* (Trad.) (h) (Columbia Clef 12 in. LP 33CX10007—41s. 8½d.)

*** *Art Tatum: Someone To Watch Over Me* (Gershwin); *Begin The Beguine* (Porter); *Willow Weep For Me* (Ronnell); *Humoresque* (Antonin Dvorak). All (i) (Columbia Clef EP SEB10084—11s. 10d.)

(a)—Norman Granz (announcer); Illinois Jacquet, Flip Phillips (trns); Harry Edison, Roy Eldridge (tp); Oscar Peterson (pno); Herb Ellis (gtr); Ray Brown (bass); Buddy Rich (drs).

(b)—Eldridge (tp) (c)—Edison (tp); (d)—Phillips (trn); all with rhythm section as in (a).

(e)—Peterson (pno); Ellis (gtr); Brown (bass). (f)—Ella Fitzgerald (voc); Armstrong (tp, voc, announcer); Edmond Hall (clt); Trummy Young (tmb); Billy Kyle (pno); Dale Jones (bass); Barrett Deems (drs).

(g)—Personnel as for (f); Armstrong (tp) only. (h)—Armstrong All Stars (with Armstrong tp, compère); joined for finale by Jacquet, Phillips (trns); Edison, Eldridge (tp); Ellis (gtr); Brown (bass). (i)—Tatum (pno).

All 15/8/1956. During a Norman Granz Jazz Concert at the Hollywood Bowl, U.S.A. (Am. Norman Granz.)

All this comes from a Norman Granz jazz concert held in Hollywood's famous 20,000-seater Bowl. As is the nature of such things it is a curate's egg. The jam session consists of the usual sequences of solos, the players taking some four choruses each. Flip Phillips does not seem to have been at all inspired. He is rather wishy-washy and uncertain. Eldridge is more assured, but not much better, indeed worse if you don't like high-note squealing. Harry Edison, who opens the proceedings, is by far the most enjoyable, but like the others doesn't sound any better for the crude and often badly balanced riff backgrounds.

In the ballad medley Eldridge plays a more original and effective line and is more pleasing in other respects, too. Edison again does well in his riding, witty way. Phillips plays feelingly, but too often seems at a loss for a good idea to keep his improvisation flowing and interesting. In the Peterson Trio set, Oscar and Herb Ellis, well supported by Ray Brown, sound in good form, Peterson especially really gets going.

In his spot with Ella Fitzgerald, Louis Armstrong puts on his familiar fun-man act, but is less successful on his trumpet, and it is mainly Ella who earns the three-and-a-half stars for what might have been a four-star show had she been on her own. The finale is just what you would expect—a lively if inconsequential wind-up.

Best of the cast by far is Art Tatum, who died just three months after this concert. As you can hear from Philips EP BBE12136 which reissues four Tatum "in concert" titles previously released on Vogue LP LDE018,

brilliantly as he plays in studios Tatum often swings more in public, and he does so here. They made a wise move at E.M.I. when they decided to give him an EP to himself. E.J.

Sleeve Notes: Alon Morgan. LP factually interesting, ingeniously skates over the weaker points of the record. EP up to Morgan's usual high standard.

*J. J. Johnson

"First Place"

**** *It's Only A Paper Moon* (Harold Arlen) (b); *Paul's Pal* (Sonny Rollins) (a); *For Heaven's Sake* (Meyer, Eretton, Edwards) (a); *Communtation* (Johnson) (b); *Harvey's House* (Johnson) (a); *That Tired Routine Called Love* (Matt Dennis) (a); *Be My Love* (Brodsky) (b); *Cry Me A River* (Arthur Hamilton) (c); *Nickels And Dimes* (Johnson) (a) (Fontana 12 in. LP TFL5005—37s. 6½d.)

Johnson (tmb); Tommy Flanagan (pno); Paul Chambers (bass); Max Roach (drs). (a) 11/4/1957, (b) 12/4/1957, (c) 26/4/1957. U.S.A. (Am. Columbia.)

The fact that J. J. Johnson has been winning jazz polls all over the world (including the English "Melody Maker" readers' poll) explains the title of this record—"First Place". A musician who grew up admiring the great bands of the swing era, J.J. is as much a pioneer of his instrument as Lester Young or Charlie Christian. Certainly he has set the style for the majority of modern trombonists.

Johnson gets a chance here to show off most facets of his playing. Using only the loosest of arrangements and backed up by a superb rhythm section, he gives fairly full rein to his imagination. His trombone muted, its tone soft but singing, he fashions elegant versions of *For Heaven's Sake*, *That Tired Routine* and a surprisingly rollicking *Cry Me A River*. He is gruff and staccato in *It Was Only A Paper Moon*, *Communtation*, *Be My Love* and *Nickels And Dimes*, while the easy-going *Paul's Pal* reveals him in whimsical mood. But perhaps the best jazz is heard in *Harvey's House*, where Johnson's blues-playing takes on exceptional vigour and boldness. C.F.

Sleeve Note: Nat Hentoff. Excellent in every way.

*Hank Jones

"Have You Met Hank Jones?"

**** *It Had To Be You* (Isham Jones); *Heart And Soul* (Hoagy Carmichael); *Let's Fall In Love* (Harold Arlen); *Kankee Shout* (Jones); *Body And Soul* (John W. Green); *How About You?* (Burton Lane); *Gone With The Wind* (Herb Magidson); *Teddy's Dream* (Von Steele); *Have You Met Miss Jones?* (Richard Rodgers); *You Don't Know What Love Is* (Don Raye, Gene De Paul); *Solo Blues* (Jones) (London 12 in. LP LTZ-C15079—37s. 6½d.)

Jones (pno). 1956. U.S.A. (Am. Savoy.)

The piano solo—unassisted, unadorned—has become a rarity in jazz. Nowadays bassists and drummers always seem to squeeze into the act as well. Yet the pianist remains almost the only jazz musician capable of sounding complete by himself. In reviving this dying custom, Hank Jones also demonstrates his own versatility and the strength of his inventive powers. The question which forms the title of this LP—"Have You Met Hank Jones?"—is, of course, merely a rhetorical and corny joke on the song title *Have You Met Miss Jones?* For the past couple of years this 39 year old pianist has turned up on most sessions recorded in Savoy's New York studios, and we have met him continually. In his case, luckily, familiarity has bred admiration.

As a youth Hank Jones spent some time studying to be a classical pianist, a fact reflected in the breadth of his technique. There is a hardness, a briskness to his playing that purges even his most romantic improvising of any traces of sentimentality. A firm, two-handed swing underlying most of his music, Jones weaves his way through a set of delightful and very individual performances, mostly of "standards". The two best tracks, however, happen to be his own "originals", *Kankee Shout* and *Solo Blues*. Both are robust, striding

solos with something of Earl Hines' buoyancy in their crisp, springy phrasing. E.J.

Sleeve Note: Anonymous. There is an excellent potted biography, but no dates and too much naive praise.

*Jimmy McPartland and His Dixieland Band

*** *Blue My Naughty Sweetie Gives To Me* (Swanson, McCarron, C. Morgan) (a); *There'll Be Some Changes Made* (Higgins, Overstreet) (b); *Sugar Foot Strut* (Pierce, Myers, Schwab) (b); *Shim-Me-Sha-Wabble* (Spencer Williams) (b) (Fontana EP TFE17007—12s. 10½d.)

(a)—McPartland (tp); Ernie Caceres (cl); Tyree Glenn (tb); Dick Cary (pno, mellophone, arr.); Al Casamenti (gtr.); Bill Crow (bass); George Wettling (dvs). 28/1/1957. U.S.A. (Am. Columbia.) (b)—Same personnel, except *Peanuts Hucko* (cl) replaces Caceres; *Chiff Leeman* (dvs) replaces Wettling. 5/3/1957. Do. (Do.)

I suppose we shall have the usual wail from some quarters that these are the same old tunes yet again. I don't think too much notice need be taken of it. Dixieland is a traditional jazz form, and the old tunes first used for it are part of that tradition. Introduce newer, or even less familiar, ones, and something inevitably seems missing.

And anyhow, in this sort of jazz it is often the way they are played more than the tunes themselves that makes a record good or poor. From this angle there is little here to criticise. Dick Cary's arrangements adhere to the Dixie mode without sounding corny, and good musicianship helps to make the music a good deal more acceptable than were many earlier examples of it. Jimmy McPartland, yet to head an incompetent group, let alone to play shoddily or in bad taste himself, is in good, robust form; Cary swings well in his solo spots; the rhythm section is accurate and solid. Capping them all, however, is that fine forty-six years old trombonist from Texas, Tyree Glenn. His playing ranges from carressive to rich-tone rollicking, and is always a source of joy. E.J.

Sleeve Note: Edgar Jackson and Charles Fox. About as usefully informative as EP sleeve space permits.

*Oscar Peterson Trio

"At The Stratford Shakespeare Festival"
*** *Falling In Love With Love* (Richard Rodgers); *How About You?* (Lane, Freed); *Flamingo* (Grouya); *Swinging On A Star* (Jimmy Van Heusen); *Noreen's Nocturne* (Peterson); *Gypsy In My Soul* (Boland, Jaffe); *How High The Moon?* (M. Lewis); *Love You Madly* (Ellington); *52nd Street Theme* (Thelonious Monk) (Columbia Clef 12 in. LP 39CX10096—41s. 8½d.)

Peterson (pno); Herb Ellis (gtr); Ray Brown (bass). 8/8/1956. Stratford, Canada. (Norman Granz.)

Only last month the Shakespearean Festival at Stratford, Ontario, was mentioned in these columns when I reviewed Duke Ellington's "Such Sweet Thunder", a suite dedicated to the Festival and performed there. Now we have this recording which the Oscar Peterson Trio made at the Festival in the summer of 1956. "I've never felt more relaxed and at ease at a recording session," writes Oscar Peterson in his sleeve note. Certainly I've never heard him play better on record. Perhaps the fact that John Lewis, the leader of the Modern Jazz Quartet, was up in the control box, helping the engineers with the recording balance, had a lot to do with it. It's rarely, anyway, that an in-the-flesh performance comes across with such fidelity.

Although I've often criticised Peterson for the element of pastiche in his work and its lack of content and cohesion, I'm alive to the brilliance of his technique and his ability to swing with fantastic power. By the use of heavy chording, and backed up by Herb Ellis and Ray Brown, he creates an atmosphere of extraordinary excitement. This is really dynamic piano playing, reaching a climax in the rocking treatment of Duke Ellington's

Love You Madly. Other highspots are tearaway versions of *How About You* and *Gypsy In My Soul*, and the delicate *Flamingo*, where subtle use is made of harmonic changes. My only grumbles are that I wish Peterson wouldn't mutter quite so much when he's playing, and that I'm sorry Columbia haven't put scrolls between the different tunes. C.F.

Sleeve Note: Oscar Peterson. Excellent; a first-hand account.

*"Piano Jazz"

Vol. 1

*** *Montana Taylor*; *Detroit Rocks* (g); *Indiana Avenue Stomp* (h). (Both Taylor)
*** *Speckled Red* (Rufus Perryman); *The Dirty Dozen* (No. 1) (f); *The Dirty Dozen* (No. 2) (h); *Wilkins Street Stomp* (f). (All Perryman)

*** *Romeo Nelson*; *Head Rag Hop* (Nelson) (i)
*** *Clarence "Pinetop" Smith*; *Pinetop's Boogie Woogie* (c); *Pinetop's Blues* (d); *Jump Steady Blues* (f); *I'm Sober Now* (e). (All Smith)

*** *Charles "Cow Cow" Davenport*; *Cow Cow Blues* (a); *State Street Jive* (b). (Both Davenport)
(Vogue Coral 12 in. LP LVA9069—37s. 6½d.)

(a)—Davenport (pno). 10/7/1928. Chicago. (Am. Vocalion.)

(b)—Davenport (pno, talking); Ivy Smith (voc, talking). Same session.

(c), (d)—Smith (pno, voc, talking). 29/12/1928. Do. (Do.)

(e)—Smith (do.); Reynolds (talking). 14/1/1929. Do. (Do.)

(f)—Smith (pno, talking); possibly Mayo Williams (talking). 15/1/1929. Do. (Do.)

(g), (h)—Taylor (pno). 23/4/1929. Do. (Do.)

(i)—Nelson (pno, voc, talking). 5/9/1929. Do. (Do.)

(j), (k)—Perryman (pno, voc). (f) 14/10/1929. Memphis, U.S.A. (h) 5/4/1930. Chicago. (Am. Brunswick.)

Previous releases: (c) Brunswick LAT8106; (d) Do. 03600; (e), (f) Do. 04426; (h), (i) Vocalion V1011.

Boogie Woogie must rank as one of the most primitive forms of Negro folk music, relying as it does on a set *basso ostinato* of eight beats to the bar, in subconscious imitation of the rhythm of the huge locomotives that formed the background of the lives of many of its exponents. For this reason, many will find this record boring, as the artists—except Pine-Top Smith, perhaps, and Davenport—do not vary their music much, the bass figures remaining pretty much the same and the right hand contributing only the flimsiest of melodic lines.

Speckled Red, Romeo Nelson and Pine-Top all comment throughout their performances when not actually singing, and Ivy Smith keeps up a running commentary during one of the Cow Cow tracks. Only Montana Taylor is silent, and I found the most joy in listening to him, apart from the musical interest he arouses. By the time one has heard the first set of *Dirty Dozens* it is enough; the cheerful M.C. comments of Pine-Top differ from those on the old 78 r.p.m. disc, but are no less amusing, and if Nelson were clearer in his diction, his one track might also be more interesting.

All in all, these are useful records to have. They show the boogie form in its first flowering in Chicago and Memphis during the roaring 'Twenties, ten or more years before the faddists got hold of it and sold it to the big white band-leaders for so much cash. O.K.

Sleeve Note: Peter Gammond. Accurate, amusing and informative as usual, but few dates given.

*Don Rendell Jazz Six

"Doggin' Around"
*** *Rambo* (Basie, Johnson); *Doggin' Around* (Herschel Evans); *Salamander Stroll* (Rendell)
(Nixa Jazz Today EP NJE1044—12s. 10½d.)

Rendell (tr); Ronnie Ross (bar, alto); Bert Courtney (tp); Eddie Harvey (mb, pno); Ken Napper (bass); Phil Seamen (dvs). 24/9/1957. London. (Nixa.)

The all-too-obvious faults, which, for me, wrecked this group's performance at the last of the Modern Jazz Quartet's recent London concerts, are present again here—although not to anything like the same extent.

Rendell is undoubtedly a good jazz musician, but he seems to get dragged down to the level of his colleagues, which, with the exception of the promising Ronnie Ross, is hardly good. Trombonist Harvey lacks the necessary technique for this type of music, Courtney's ideas always seem to peter out after a promising start.

The chief trouble, however, is the rhythm section. Harvey's efforts on piano are even less to my taste than his trombone playing, and Kenny Napper lacks the necessary attack on bass. Worst of all is Seamen's drumming. He has a good technique; but he pays no attention to his colleagues and drums merely for himself. The result is that he gets in the way of the front line instead of giving it a solid rhythmic support.

Best track is Basie's *Rambo*, which features some good tenor and Mulliganesque baritone. E.J.

Sleeve Note: Benny Green. Over enthusiastic about the music, but informative.

*"The Rhythm Section"

*** *The Legal Nod* (Johnson) (c); *Out Of Breath* (Galbraith) (b); *Walk, Chicken, Walk, With Your Head Picked Bald To The Bone* (Hinton) (a); *They Look Alike* (Manny Albam) (b) (Fontana EP TFE17003—12s. 10½d.)

Hank Jones (pno); Barry Galbraith (gtr); Milt Hinton (bass); Osie Johnson (dvs). (a) 25/4/1956, (b) 3/5/1956, (c) 8/5/1956. U.S.A. (Am. Columbia.)

These are four tracks from a twelve-track American Epic LP entitled "The Rhythm Section" and the first of what, I am told, is a series of productions (see also "The Sax Section") ostensibly designed to make clear to the layman the constitution of the various sections of the jazz ensemble.

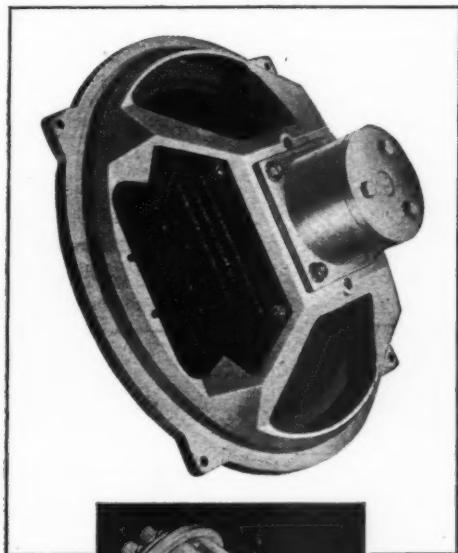
I say "ostensibly" because actually this EP (and so presumably the rest of what may be on the LP) no more does this than do any of the dozens of other jazz records available by the same instrumentation (piano, guitar, bass and drums, of course). The tracks are just normal jazz presentations, with the piano and guitar taking most of solo work, and the bass and drums having their individual spots or taking part in chase passages to provide the variety necessary for normal entertainment such as this is.

In view of this it is perhaps superfluous to complain that this splitting up of the LP has prevented reproduction of the American LP sleeve note which at least did something to assist the avowed purpose of the production by including a treatise, by Burt Koval, on the evolution of the jazz rhythm section. But I must say that the fulsome platitudes on how wonderful the musicians are that we are given in its place could well have been dispensed with—especially the statement that Barry Galbraith plays "in the true Charlie Christian tradition". Of course he does, and, like all today's other good jazz guitarists, also in the tradition of at least half-a-dozen of the other great guitarists whose influence has helped to formulate contemporary jazz guitar style.

The truth is that Galbraith is just a darned good player. So are all the others, with the result that, whatever one may think about Fontana's presentation of it, this is a darned good record. As a team the four men match and mix excellently, producing a relaxed but biting swing. As soloists, each has things to say which are not too hackneyed, and each says them unpretentiously, but convincingly, particularly Hank Jones, though Galbraith runs him very close, and the tunes are rather better than just adequate. In all a record that is at once cheerful and easy on the ear for those who don't want to think too deeply, yet adult enough for those on the look out for something to consider. E.J.

Sleeve Note: Anonymous. See comments in foregoing text. Also no dates.

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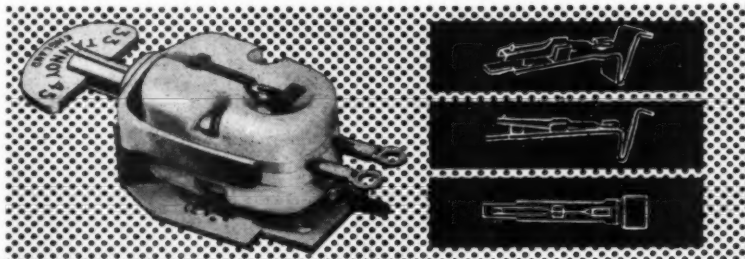
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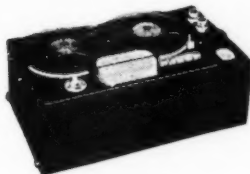




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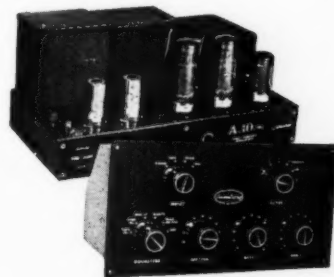
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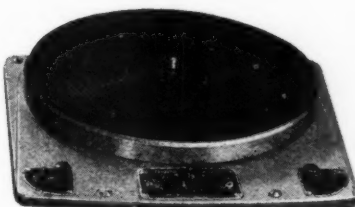
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*Sonny Rollins

"Perspectives"

**** **The Stopper** (Rollins) (c); **Almost Like Being In Love** (Fred Lowe) (c); **No Moe** (Rollins) (c); **In A Sentimental Mood** (Ellington) (c); **Scoops** (Rollins) (b); **With A Song In My Heart** (Richard Rodgers) (b); **Newk's Fade-away** (Rollins) (b); **Time On My Hands** (Vincent Youmans) (b); **This Love Of Mine** (Parker, Sanicola, Sinatra) (b); **Shadrack** (McGimsey) (b); **On A Slow Boat To China** (Frank Loesser) (b); **Mambo Bounce** (Rollins) (b); **I Know** (Rollins) (a)

(Esquire 12 in. LP 32-035—\$9s. 7½d.)

"Worktime"

**** **There's No Business Like Show Business** (Berlin); **Paradox** (Rollins); **Raincheck** (Billy Strayhorn); **There Are Such Things** (Adams, Bae, Mayer); **It's All Right With Me** (Cole Porter). All (d)

(Esquire 12 in. LP 32-038—\$9s. 7½d.)

(a)—Rollins (tr); Miles Davis (pno); Percy Heath (bass); Roy Haynes (drs). 17/1/1951. U.S.A. (Am. Prestige.)

(b)—Rollins (tr); Kenny Drew (pno); Heath (bass); Art Blakey (drs). 17/12/1951. Do. (Do.)

(c)—Rollins (tr); with what later became known as **The Modern Jazz Quartet**: John Lewis (pno); Milt Jackson (vib); Heath (bass); Kenny Clarke (drs). 7/10/1953. Do. (Do.)

(d)—Rollins (tr); Ray Bryant (pno); George Morrow (bass); Max Roach (drs). 2/12/1955. Do. (Do.)

Previous releases: (c) Esquire EP94.

Comparing these two LPs with more recent Rollins recordings, it is easy to trace his development as the most influential saxist since Charlie Parker.

The 1951 and 1953 titles demonstrate how much he owed tonally to the Coleman Hawkins-Ben Webster tradition of tenor playing. By 1955, although the traces of Hawkins and Webster were still present, his tone was hardening towards its current biting brutality. One can also see him progressing towards the more mature improvisational powers of today. Playing the 1955 disc immediately after one of the 1951 tracks one realises that the feeling of hurry and occasional strain has to a great extent disappeared.

Even seven years ago, however, Rollins had the qualities which have since firmly established his reputation. Always uncompromising in his attack on a phrase, he at times achieves an almost frightening violence of expression and swings like a pendulum always. His percussive style is most in evidence on the faster numbers but he can wring the last drop of melody from a ballad.

The four tracks with the Modern Jazz Quartet are notable for some good piano and vibraphone, but the famous MJQ is content to stick to the role of background for Rollins.

My personal favourites on Esquire 32-035 are the tunes which feature Rollins with pianist Kenny Drew. Apart from contributing some fine solos, Drew propels the ensembles along despite some rather busy drumming from Art Blakey. The remaining track on this record features Miles Davis as a pianist. It merely goes to prove that he is a great trumpeter. Esquire 32-038 again has excellent Rollins. Once again he is backed by a first rate pianist, Ray Bryant. Drummer Max Roach swings sufficiently to show why he is always acclaimed by his fellow musicians. B.D.

Sleeve Notes: Both by Ira Gitler. Interesting.

*The Sax Section"

*** **The Return Of The Redhead** (b); **Shoutout** (a); **Blues For The Highway** (b); **On The Mellow Side** (b). (All Al Cohn)

(Fontana EP TFE17006—12s. 10½d.)

(a)—Peanuts Hucko, Bonnie Richmond (cls); Phil Bodner (flute, cl); Charlie O'Kane (flute, cl, bass cl); Romeo Penque (cl, oboe, cor anglais); Johnny Williams (pno); Milt Hinton (bass); Ole Johnson (drs). 5/6/1956. U.S.A. (Am. Columbia.)

(b)—Al Cohn, Zoot Sims, Eddie Wasserman (hrs); Sol Schlinger (bar); Hank Jones (pno); Milt Hinton (bass); Don Lamond (drs). 28/6/1956. Do. (Do.)

This is another set of the American Epic recordings designed to present various sections

of the jazz ensemble. Although called "The Sax Section" it introduces also such instruments as flute, oboe, etc., so would more accurately have been entitled "The Reed Team".

Like the first set, "The Rhythm Section" (q.v.), this one consists of four tracks from a twelve-track LP. But unlike in the first set, this splitting up has considerably impaired the LP's aim. It presented three different groups, each featuring a different reed instrumentation and each playing four tunes. Things might not have been so bad had the EP included a sample of each group, or been confined to one group, provided that the other two had been given additional EPs to themselves. But whoever at Fontana chose the tracks for this one EP that has been issued seems either to have known nothing of the intent of the LP, or, if he did, that it featured more than one group, and he has treated us to three tracks by one group and one by another, thereby not only giving a preponderance to the group with the least spectacular instrumentation, but also leaving out the third one altogether.

However, forgetting for the moment how the EP should have been made up, and taking it at its face value (on which my rating is based) it is, like the aforementioned "Rhythm Section" EP, an interesting as well as entertaining proposition. The writing is good and everybody blows well. As well as rocking enticingly, the medium-paced *Shoutout* has the added attraction of the wide range of colour made possible by other reed instruments besides saxophones. There is good piano solo work by Johnny Williams and the always capable Milt Hinton also gets a spot. The fast *Redhead* and slower *Blues* and *Mellow Side* feature the three-tenors-and-baritone sound first heard in 1947 from Woody Herman in his famous *Four Brothers* record. (See under Herman.)

E.J.

Sleeve Note: Not yet to hand.

*Sue and Ralph Sharon

"Mr And Mrs. Jazz"

*** **It Don't Mean A Thing** (Ellington); **A Nightingale Can Sing The Blues** (Marks, Charles) (V); **A Fine Romance** (Jerome Kern) (V); **Hugette Waltz** (Rudolph Friml, Hooker) (V); **I Could Have Told You** (Sigmund, Williams) (V); **A Trout, No Doubt** (Sharon) (V); **Mynah Lament** (Sharon); **With The Wind And The Rain In Your Hair** (Lawrence, Edwards) (V); **Just You, Just Me** (Klages, Green); **Nothing At All** (Frigo) (V); **That Goldblatt Magic** (Sharon)

(London 12 in. LP LTZ-N15102—37s. 6½d.)

Sharon (pno); J. R. Monterose (tr); Eddie Costa (vib); Joe Puma (gtr); Milt Hinton (bass); Jo Jones (hrs); Sue Ryan (Mrs. Ralph Sharon) (voc). November, 1956. New York. (Am. Bethlehem.)

Obviously fashioned in the George Shearing manner, most of the performances are deft and polished, yet rather uninspired. An exception is *That Goldblatt Magic*, a blues tribute to photographer Burt Goldblatt, which has a strong Basic flavour. Both J. R. Monterose and Joe Puma cut loose in this one. Another notable feature of the LP is the nimble vibraphone playing of Eddie Costa, one of the best up-and-coming pianists and the winner of a "Down Beat" New Star award. Sharon's own piano work is stylish and elegant, but never seems very dramatic.

Ralph's wife, Sue, alternates between the styles of June Christy and the late Mildred Bailey, her singing sometimes cool and impassive, at other times warm and robust. Intriguing though she sounds at first, after a time her voice grows a wee bit monotonous. Not, however, before she has given a nonchalant rendering of John Frigo's *Nothing At All* (strictly a ballad for virtuosos) and sung her way through *A Nightingale Can Sing The Blues* and Rudolph Friml's *Hugette*

Waltz. The only real flop is the would-be-clever *A Trout, No Doubt*.

Jo Jones and Milt Hinton make their presence felt from start to finish. C.F.

Sleeve Note: Richard B. Hadlock. Wordy, yet oddly uninformative.

*Sir Charles Thompson Trio

*** **Sonny Howard's Blues** (Thompson); **Best By Test** (Best); **Hey, There I** (Ross, Adler); **Love For Sale** (Porter); **Stompin' At The Savoy** (Edgar Sampson); **Mr. Sandman** (Pat Ballard)

(Vanguard LP PPT12020—27s. 10½d.)

Charles Phillip "Sir Charles" Thompson (pno); Skeeter Best (gtr); Aaron Bell (bass). 1955. U.S.A. (Am. Vanguard.)

Although he was in at the beginnings of bop, Sir Charles Thompson is probably now best known to the younger generation for his Mainstream sessions for Vanguard with such musicians as Ruby Braff and Vic Dickenson. This latest recording under his own name demonstrates his versatility at changing his style and mood. Though a little disappointing in comparison with his band work, he displays a clean touch, nimble technique and ability to swing at all but the slowest tempos. His versatility is perhaps taken a little too far in the early choruses of *Mr. Sandman*, where he gives the impression of a Palais pianist let loose in *Piano Playtime*. Perhaps it was meant to be funny.

Thompson's own composition, *Sonny Howard's Blues*, has a boogie flavour. The following *Best By Test* is the most "modern" piece of the set. *Hey There* and *Love For Sale* make good jazz material and the Goodman favourite *Stompin' At The Savoy* bounces along merrily.

Sir Charles gets good support from Messrs. Best and Bell, the former playing competent solos on all tracks. B.D.

Sleeve Note: S. W. Bennett. No dates. Interesting notes on the musicians.

*Alex Welsh and his Band

"Dixieland To Duke—Part 1"

*** **Cornet Chop Suey** (Armstrong) (c); **Winin' Boy Blues** (Jelly Roll Morton) (c); **I'm Coming, Virginia** (Heywood) (b); **Queen Bess** (Hodges, Ellington) (a)

(Nixa Jazz Today EP NJE1042—12s. 10½d.)

(a)—Archie Sempie (cl); Roy Crimmins (tmb); Fred Hunt (pno); Nigel Sinclair (gtr); Chris Staunton (bass); Billy Lock (hrs). 4/2/1957. London. (Nixa.)

(b)—Same personnel, plus Welsh (tp). Same session.

(c)—Personnel as for (b). 11/3/1957. London. (Nixa.)

Another competent set of performances by one of Britain's leading "traditional" bands. The use of sloppy cymbals and husky clarinet is a pity, but Welsh plays some sure, fine horn, so does Crimmins. Choice of tunes good.

O.K.

Sleeve Note: Anonymous. Brief and to the point.

*Brian Woolley's Jazzmen

"Jazz Played By Jazz Bands—Vol. 28"

*** **Buddy Bolden's Blues** (Jelly Roll Morton) (V); **Tiger Rag** (Nick La Rocca); **Chimes Blues** (King Oliver); **Chattanooga Stomp** (Oliver, Picou)

(Esquire EP EP170—13s. 7½d.)

Woolley (cl); T. C. Jones (cornet, voc); Pete Welis (tmb); Maurice Coleman (banjo, gtr); Reg Foster (bass); John Spooner (hrs). 1/12/1957. London. (Esquire.)

These are quite reasonable performances of almost, if not quite threadbare themes, although *Chimes Blues* drags terribly, and finally flops for support on Chris Barber's fine (and original) version. *Tiger Rag* and *Chattanooga Stomp* show that this band is much happier playing faster numbers; they have yet to master the blues idiom, as the other two tracks show. The individual soloists are fair enough, and in a little while will probably be even better. O.K.

Sleeve Note: Anonymous. Amusing description of the personnel.

TECHNICAL REPORTS

Symphony De Luxe Tape Recorder.

Price: 52 gns. Northern Radio Services,
11 King's College Road, London, N.W.3.

Maker's Specifications:

Tape Deck: Truvox Mk. IV

1. Drive: 3 shaded Pole A.C. motors (B.T.H.)
2. Controls: Push buttons, electrically and mechanically interlocked.
3. Brakes: Electric type, push button controlled.
4. Facilities: Record; Playback; Fast Forward and Fast Rewind (both less than 1 minute); "Inching" to assist editing; 7½ i.p.s. and 3½ i.p.s. speeds; Twin track; Hubloc reel holders to prevent chatter; Tape loading on drop-in principle; 7-in. reel capacity; British (and American) standard tracking; head rocking (azimuth alignment) adjustment; easy fitting for Dictating attachment.
5. Playing Time Indication: By numerical counter.
6. Recording/Replay Head:
 - (a) High impedance 50 k ohms at 10 kc/s.
 - (b) Output voltage 1 to 3 m.v.
 - (c) Recording current 0.1 m.a.
 - (d) Attainable frequency response 50 c/s to 12 kc/s.
7. Oscillator voltage: 40-60 kc/s.
 - (a) Erase. 150 volts at 1.5 watts.
 - (b) Bias. 80 volts at 45 kc/s.

Amplifier: Truvox Type C

1. Inputs: By telephone jacks
 - (1) Microphone — 1 - 2 m.v. at 1 megohm.
 - (2) Pick-ups and radio—0.5v at ½ megohm.
2. Outputs:
 - Jacks (3) To amplifier control unit at ½ megohm.
 - Jack (4) Extension L.S. 4 watts at 3 ohms.
3. Oscillator: Brought into circuit on record. 45 kc/s at high impedance. Erase voltage at least 150 v. Bias 80v approx.
4. Recording Level: Magic Eye Indicator. Not in circuit on relay.
5. Hum Level: 50 db down on 4 watts.
6. Controls: Selector (a) Record, Demagnetise, Replay Volume.

Tone: Fixed compensation for treble on record, and for bass on play back. Variable control operative only on play back which acts as bass lift for 1st half of travel and top cut for 2nd half.
7. Monitoring: Loudspeaker automatically switched off during record. Monitoring can be done by connecting high impedance headphones in series with 500 k resistance to Jack (3).
8. Valves used: EF86, ECC83, EL84, 5Y3GT, EM34.

Loudspeaker: Elac Elliptical 9 in. by 5 in.—3 ohms.

This tape recorder is sold in 3 models: as a table model in Nordyck cabinet; as a portable model in rexine carrying case and as part of the Symphony Concert Grand Reproducer. We have had all three on test but our report on the third will be deferred till next month.

The first two are identical electromagnetically only the case being different. But the Nordyck cabinet loads the loudspeaker more effectively

than the portable case and the reproduction sounds more full-bodied. If an external loudspeaker (with or without external amplifier) is used, however, the response is the same with both models, and with a high quality loudspeaker system it is, of course, considerably more full-bodied than with either of the internal speakers.

It is notable, however, how good the response is with the internal speaker—particularly, in the case of the portable, when the case is on a table in the corner of a room and about a foot or so away from the corner; for the loudspeaker unit is mounted at the back of the portable cabinet and can therefore take full advantage of corner loading.



When the models arrived at my home, the first one I tried out was the table model. I put on one of my favourite tapes and played back on the internal speaker. My wife immediately and spontaneously remarked that this was one of the best instruments she had heard. I didn't rate it quite so highly as that, though I acknowledged at once that the quality was very good and that taking into account the moderate price, the instrument could probably be ranked somewhere at the top of its class. Though the deep bass was attenuated (which was only to be expected considering the size of cabinet), the treble could readily be adjusted to balance and the whole effect was at once smooth and inoffensive in every respect. Repeated playing did not bring any listening fatigue. Moreover, when I connected up to an external loudspeaker (I had to be content with a mis-match here: 3 ohms output into 15 ohms. But it did not matter). I could readjust the tone control to give a good balance once again. Connection to the loudspeaker through an external amplifier improved the range still further whilst still maintaining a good balance, though in this case it was a distinct advantage to put in a little bass and treble lift by means of the external control unit. Unexpectedly, however, less treble lift was required when the output from the tape amplifier was taken from the 3-ohm extension loudspeaker jack than from the high impedance jack No. 3. I concluded that the output transformer had something to do with treble correction in the tape amplifier: I could find no objection to that since it did

not seem to have any audible effect either on smoothness or on bass response at the low power level at which the transfer took place.

The other features that appealed to me from the very start were:

1. The silence of the motors. None of the recorders, expensive or otherwise, that has passed through my hands could beat the Truvox in this respect;
2. The positive locking of the spools which reduced rattle very considerably on fast wind and rewind (and it really is fast);
3. The ease of slotting the tape into position when the release lever is operated. The gap is straight and wider than one usually finds and there is no obstruction to getting the tape into proper position. I did find, however, that threading a tape on the spools themselves could be facilitated by putting a temporary brake on them, instead of allowing them to run free as they normally do (and how sweetly free, that is!). For there is no mechanical braking on this deck: all the braking in normal operation is done electrically by means of a special brake button, and very effective it is. This mechanical freedom, however, not only simplifies the mechanism but leads to the next virtue, which is:
4. The ease with which "inching" can be carried out with the Release lever withdrawn. One can then either move the tape without hindrance backwards and forwards from spool to spool by hand, or make a fast change by operating the brake and wind or rewind buttons with a rocking motion. The incorporation of a numerical counter is a valuable aid to position finding or cueing. It is also possible to develop a technique of using the replay button (with the release lever withdrawn) and moving the spools by hand to find a single word or a single note by ear: this is particularly useful for editing and splicing;
5. There was no audible flutter or wow.

For the reasons I have given at (3) above, a little care is needed to start with to avoid spilling some of the tape from very full spools (I hate very full spools, anyhow!). But experience in handling soon remedies that, especially if two pieces of sponge rubber of the right thickness are used under the spools to act as temporary brakes. (Do be careful about this, though, lest the spools be distorted.)

After a little practice I found the operation of the recorder to be straightforward and positive. I copied a few records on to tape with conspicuous success. There was notable clarity, little background noise and no recorded hum. For this test I used both E.M.I. tape and M.S.S. Mastertape.

From home use alone, then, I concluded that this is a tape recorder that can be confidently recommended. And the fact that I had 3 separate versions added to that confidence. But I got a little surprise when we proceeded to make laboratory measurements. Here are our figures. There are 4 lines:

- A Frequency in c/s or kc/s.
- B Difference in output expressed in db with 1 kc as zero for
 - (a) E.M.I. standard R.I.A.A. tape at 7½ i.p.s.;
 - (b) Record and play back at 7½ i.p.s.;
 - (c) Record and play back at 3½ i.p.s.

The measurements were taken across a dummy resistance load at the extension loudspeaker jack. An oscilloscope was also connected during the whole of the test.

40	60	110	200	500k	2k	4k	6k	8k	10k
-13	-8.5	-6	-5.5	-2.0	+1.5	+1.6	0	-5	-8
-16	-9	-4.8	-3.8	-2.0	+2	+2.5	+1.5	+0.5	-7
-11	-3	-1	0	0.0	-1	-8	-20	-	-

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The equalisation circuits were evidently not accurately set to the R.I.A.A. characteristics as stated in the Truvox specification. But plotting on a graph showed that they were quite smooth so that correction by the usual tone controls was simple. In particular, a "middle" control as supplied on the Symphony amplifiers (and on some others under the label "loudness control" or "contour control") was exactly what the doctor ordered to put things right. On others, lifting of both bass and treble controls would be equally effective. So, in this case, the drooping of the response at both ends of the scale was of no importance. But wait a minute. What about wave-form, or in other words, distortion? My experience is that many of the cheaper-priced tape recorders are notably inferior in this respect. I have shuddered at some of the pictures I have seen on the oscilloscope. That is why nowadays I always connect a scope across my valve voltmeter when making the tests: it immediately reveals a variety of deadly sins.

In this case, it revealed a good wave-form right down to 40 c/s where second and third harmonic became apparent. Moreover, the trace was steady and clean: there were no whiskers on it to reveal excessive high frequency distortion and mush. That was clearly the reason why the quality had struck us as particularly good in our home listening. I had automatically adjusted the frequency controls to give the appropriate response for our listening conditions.



This experience once more confirmed a conclusion which I stressed again and again in these pages long before the war: drooping at both ends of the scale in the frequency response is of no great importance, provided it is smooth and provided that the wave-form is good (or, in other words, provided there is little non-linear distortion). Happily this conclusion is coming to be generally accepted, with the result that much of the early hi-fi chromium plating is fast disappearing. So I make no apology in stressing it once again, even as a gloss on this technical report.

What does all this amount to? Just this. First, the simplification which Truvox have effected in tape deck design has been abundantly justified. In this connection, I see on looking back that I have not yet mentioned the great simplification effected by making the user interchange the capstan wheel to change speed from 7½ i.p.s. to 3½ i.p.s. This has saved a lot of switching complication as well as giving a facility for having special wheels to give a plus or minus variation from the normal, so ensuring accurate speed adjustment when needed. Incidentally, our E.M.I. standard tape test

showed the speed to be quite constant but a trifle fast. The second conclusion is that the equalisation characteristic should not be blindly assumed to be accurate; but the tone controls should be used so as to give a response which the ear approves as right. Thirdly, that this is justified, and only justified, when the response is smooth and free from distortion (and this is). Fourthly, that the building up of the Tape deck, amplifier and a suitable loudspeaker into a complete recorder has been skilfully carried out—and this too, is the case. Here, then, is a moderately-priced tape recorder which is mechanically and electrically sound and is capable of giving nearly all that one would like even in an expensive model. Its limitations (which are shared even by many expensive models) are that it is one-way working (it works, by the way, with the tape moving from right to left and not left to right but, since the recording/replay head has been designed accordingly, will replay tape recorded in the usual way on other machines); second, that it will not take spools above 7 in.; and third, that monitoring is only possible from the input to the recording head and not directly from the tape as recorded (which is only possible when there are separate record and replay heads and separate record and replay amplifiers).

At the price of 52 gns. it is very good value indeed. P.W.

Tannoy Variluctance Turnover Cartridge

Prices: £16 17s. (2 diamonds); £9 16s. (2 sapphires); £13 6s. (1 of each).
Tannoy Products Ltd., 348/352 Norwood Road, West Norwood, London, S.E.27.

Maker's Specification:

Output: 10-12 mv microgroove
18-20 mv coarse groove

Load: 50,000 ohms

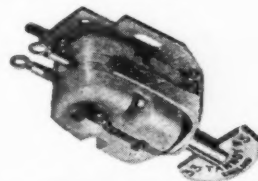
Playing weight: 5-7 grms.

Frequency Response: 20 c/s to 16 kc/s ± 2 db.

It is a couple of years now since I first tested and reported on the Tannoy cartridge and noted that it took a place in the highest class. Since then it has been improved in minor respects so I welcomed an opportunity to try it out again. But this time, I had two diamonds fitted, one the standard diamond as hitherto supplied and the other a modern micro-diamond with a smaller mounting mass. Both were of 1 mil. radius and my tests were therefore for LP records only.

I have mounted the cartridge both in a Garrard Transcription Arm and in a B.J. Super 90 arm and obtained equally satisfactory results with either. The first thing that came to my notice was the exceptionally true yet sweet character of the top strings and the significant quality of the oboe in the reproduction. This could only mean a particularly smooth response in the upper register, and I put this down to the fact that the cantilever armature (which carries the flux) is symmetrically damped. I fancy (though it is no more than a guess) that at present this damping is just a little on the stiff side: for I found that the pops and other record imperfections came out rather more sharply than with a Ferranti pick-up which is grease-damped and rather less sharply than with a Goldring which is not damped at all. If my hunch is correct then it is pretty clear that the response will improve as the pick-up is used, even above its present high standard, and that one (and it was the only) tendency to instability in tracking will disappear. This was at about 6 kc/s and was evidenced by an uncertain wave-form on the oscilloscope when a stylus weight of less than 7 grms. was used: at other parts of the scale tracking at 5 grms. was quite comfortable.

This observation prompts me to stress once again the danger of using a pick-up with too light a playing weight. As one of my technical friends put it to me, the 2-3 grm. boys do far more damage to records with reactive wear than others do who are content to play at a pressure of something between 7 and 10 grms., even though frictional wear may be greater. In modern conditions of domestic life I would not recommend playing at less than 5 grms. even with pick-ups which, theoretically, are capable of tracking at 2 grms.



My recommended playing weight for the Tannoy then, on a good transcription arm which has no undue side pressure, is 7 to 7½ grms. At that pressure the tone is firm, clear and the tracking quite positive.

Now what about the difference between the two styli? I could detect none at all! And as will be seen our later measurements confirmed this. Yet the smaller diamond which was mounted directly on the cantilever must have had a mass of something like one-tenth of the metal mounting of the larger one. The explanation can only be either that the mounting compliance was greater in the case of the micro-diamond or, what is more probable as soon as one comes to think of it, that the mass of the cantilever is so much greater than either, that the difference between the mounting masses of the two styli hardly affects the total. So we go on learning. I mention the experiment specially so as to relieve the minds of those who already have a Tannoy pick-up and are wondering whether the fitting of one of the modern micro-diamonds will make a difference. They can rest content because the original stylus was entirely satisfactory both in shape and polish.

To conclude this report, I give the measurements we made of the frequency response with each stylus. It will be seen that the departures from absolute uniformity are small and as they were quite smooth they do not show up in actual playing conditions. It should be added, too, that with the qualification regarding playing weight already noticed, the wave-form as shown on the oscilloscope was good throughout. The tests were made with Decca LXT5946.

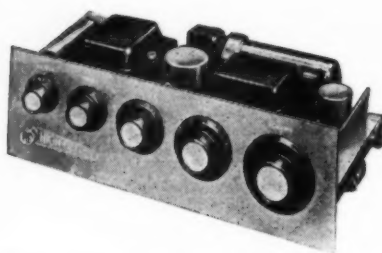
The first line refers to the frequency in kc/s, the second to the standard stylus and the third to the micro-diamond, the figures representing the db differences in voltage from the 1 kc/s level.

(1)	18 k	16 k	14 k	12 k	10 k	8 k	7 k	6 k
(2)	-1	+1	+2	+4	+4	+3.5	+2.5	+1
(3)	0	+1	+3	+4.5	+4	+3	+2	+1

From 5 kc/s down to 30 c/s the response in both cases was level at the 1 kc/s figure: a truly remarkable result.

Record Cleaning

A further piece of gadgetry in the form of a Blower Brush is being marketed by Mayfair Photographic Supplies of 12 Northways Parade, London, N.W.3. This consists of a rubber ball, the outlet of which is fed through the stem of a soft camel-hair brush, thus it is possible to brush and blow at the same time. The brushes are available in two sizes, small 6s. 6d., large 8s. 9d. The latter would be the most suitable for record cleaning.



Pye Mozart Amplifier. Price: HF10 chassis only—22 gns. HF10M chassis with cover—23½ gns. Pye Ltd., Newmarket Road, Cambridge.

Maker's Specification:

Power Consumption: 70 va.
Output Impedance: 4, 8, and 15 ohms.
Noise and Hum: Main amp., -70 db;
Tape, Radio, -60 db; Pickup, -55 db.
Total Harmonic Distortion at 1 kc/s: 0.3% at 9 watts.
Max. Power Output: 10 watts r.m.s.
Damping Factor: Adjustable from 15 to infinity and negative values.
Sensitivity: For 9w output—Tape, 100 mv; Radio, 100 mv; Pickup, 15, 10, 10 mv respectively for each of the three curves at 1 kc/s. For 9w output (unaffected by any controls)—Tape Record, 55 mv.
Mains Supply: HF10 and HF10M—200-220, 230-250v A.C., 50-60 c/s; HF10EM—117v A.C., 50-60 c/s.
Net Weight: 9 lb. (chassis only), 9½ lb. (with metal cover).
Overall Dimensions: Height, 3½ in.; width, 10½ in.; depth, 5½ in. by ½ in. for knobs at front and rear.

As I remarked in my review of last year's Radio Exhibition, this is one of the most interesting amplifiers I have seen in recent years.

In the first place, it is very small and very handsome. The copper panel and graded knobs for Volume (largest), Selector, Bass, Treble, Filter (smallest) give it a really attractive appearance. Moreover, the chassis lay-out looks good and the arrangement on the printed circuit is particularly cunning. Incidentally, ease of servicing, if that should be necessary, has been carefully studied: the transformers and other bulky components are mounted on the metal chassis and the connections can readily be detached from the printed circuit panel which is suitably spaced from the chassis proper.

In the second place, the circuit itself is both novel and flexible in the matter of control, notwithstanding the high power output and small dimensions. Thus it has a single valve output stage with distributed feed-back via the cathode (a feature which I have always found to be conducive to stability) and the cathode winding is used to drive the loudspeaker, thus saving a separate secondary. Then the main rectifier is of the flat bridge type which has been developed for television receivers so as to save both space and smoothing components; and the output valve has a fixed bias provided through a separate tiny rectifier, which again leads both to stability and good power regulation.

Thirdly, the circuit controls are of the most satisfactory types that I know. The bass and treble controls follow the Baxendall circuit and there are a couple of pre-set controls at the back of the chassis which can be adjusted to match the input of most types of pick-up.

When I discussed the design at Earls Court with fellow technical journalists we found ourselves unanimous in admiration of its ingenuity and, let us be frank, rather sceptical about its possible performance. However, now that I have had one on test for a lengthy period,

I can say positively that scepticism is no longer justified. The performance is remarkably good, as the following test figures will show. One of my colleagues, indeed, was so impressed with the lay-out, components, workmanship and performance that he affectionately nicknamed it "Pye's Pint Pot"! By which I suppose that he means that it holds a quart. Here are the test figures:

Frequency Response at 1 watt Level. Signal connected to radio input, all controls level, filter out.

± 0.5 db from 20 c/s to 20 kc/s.

Power/Frequency measured at level where output valve begins to show grid current.

c/s	20	30	40	60	100	200	400 to 2 kc/s
Watts	1.4	3.4	5.4	8.3	8.6	9.7	10
kc/s	4	6	8	10	12	14	16
Watts	9.7	7.7	6.7	5.7	4.9	4.1	3.2
	2.6	2.4					

In view of the fact that this is a single-ended output the power response at low frequencies is well maintained. The fall in power above 4/5 kc/s is not of very great importance, as the energy content of normal programme material is small at these frequencies.

Stability

With a 15 ohm resistive load the amplifier remained stable even with a 0.5 mfd capacity connected in shunt; but examination with a square wave showed that some ringing was then present. With a reactive capacity load instability only began to appear when as much as 0.1 mfd was connected across the 15 ohm output. We regard these results as very satisfactory.

Tone Controls

The range of the Bass control at 40 c/s was -21 db to +11.5 db. That of the Treble control was -17 db to +15 db. Both are quite satisfactory.

Filter

This had a small insertion loss of 2 db and produced a moderate cut-off at the indicated frequencies. Very little would have been lost had it been omitted. But it may be useful in removing the edge from some harsh recordings.

Compensation

We checked the LP position and found it within about 1 db of the R.I.A.A. (and British) standard over the range 30 c/s to 18 kc/s.

Hum and Noise

This was better than the maker's specification except on Gram., where it measured -42 db.

Extra Power

There is no provision for external tuners, etc., but we always prefer separate power packs for these. Similarly we applaud the fact that the Gram. Motor socket is not controlled by the On/Off switch.

Altogether, then, this little amplifier is a notable and worthy addition to the Pye range and will do much to solve the Hi-Fi problem in those homes where space is a major consideration. P.W.

The Normanda Loudspeaker. Price: 60 gns. Western Sound Recorders Ltd., Wilson Patten St., Warrington, Lancs.

Maker's Specification:

UNITS:

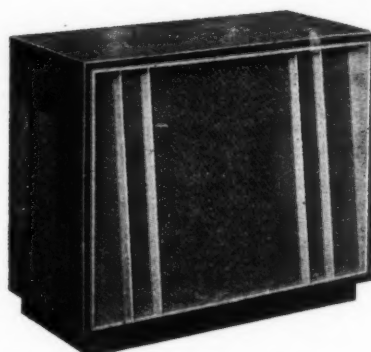
Bass—12-in. cone, with resonance below 40 c/s. (A Wharfedale 12FS was used in the unit tested.)

Middle—Horn loaded pressure unit. (Actually a Grampian in unit tested.)

Treble—Impedance at 800 c/s-5.5 ohms. (Actually a Lorenz unit was used in unit tested.)

Cross-over—Quarter section series type with 6 db/octave attenuation. At 1,000 c/s.

CABINET: Can be supplied in Sapele, French Walnut, Australian Walnut, Rosewood, or Bird's-eye Maple. Size: 33 in. wide by 29 in. high by 18 in. deep.



I first heard the Normanda at the Harrogate Audio Fair in the Acos Demonstration Room and as I remarked in my survey the quality impressed me very much. This, of course, was also a testimony to the Acos Black Shadow pick-up as well and I hope to say more about that as soon as commercial samples are available.

I have now had a Normanda at my home for a week or two and put it through a series of tests. In this model, however, there was a different bass unit and a different treble unit from those at Harrogate.

The first characteristic that struck us was the forwardness of the tone, the lack of thickening on male voices and the comparative freedom from over-sibilance. I have noted this feature of good, horn-loaded middle register units before. When we opened up the cabinet, however, we found that the tweeter was connected directly in parallel with the middle register unit. In our view this is not good practice so we proceeded to put a 2mfd capacity in series with the tweeter so as virtually to limit its input to the treble range and there was an immediate improvement in the balance of tonal quality on both feminine voices and strings.

To confirm this we proceeded to check the performance on white noise with the capacity in circuit and short-circuited. In the latter case there was a middle register coloration which disappeared as soon as the capacity was in circuit. We tried different values but had no doubt at all that the 2mfd was the most satisfactory.

With the capacity feed, too, the tweeter became less peaky even at frequencies higher in the scale. In these conditions the reproduction from the whole loudspeaker system became even more satisfactory than before both in range and in balance and stood comparison even with our best standards and we give it high marks. It would have had even higher had it not been for some frequency doubling below about 60 c/s. P.W.

BOOK REVIEW

Understanding Hi-Fi Circuits. N. H. Crowhurst. Gernsback Library Inc., N.Y. Price \$2.90 soft cover, \$5.00 cloth.

The British agents for the book are The Modern Book Co., 19-23 Praed Street, London, W.2. (Soft cover, 23s., cloth, 40s.)

My first reaction on finishing this book was to whisper a quiet "Here here" to the closing sentence which I quote: "We begin to realise that we have gotten ourselves into a very complex thing".

Chapter 11 deals with amplifier output stages and adopts the approach of taking a common pair of output valves (actually the

"You can get a V.H.F. set *cheaper* than this"

—But not better. This is the Grundig Marlborough, designed to meet the most extended frequency limits which V.H.F. Broadcasts can produce. The Marlborough is a four-wave, three-speaker radio which is really two sets in one. It gives you V.H.F. as well as long, medium or short wave reception.

The tuning is linked through a 'Duplex' clutch so that if you are listening on any of the standard wave bands and decide to switch over to V.H.F., the other programme will remain tuned, should you wish to return to it.

The three speakers are acoustically placed to give maximum depth and realism and to provide a balanced dispersal of the treble register as well as the bass. There is a unique frequency response control system covering the whole frequency spectrum; four independent controls which allow of an infinite number of settings and extremely accurate adjustments. A visual indication of these is given. There are many other refinements — press-button wave selection, built-in aerials for both V.H.F. and standard reception, A.V.C. and micro-magic eye tuning.



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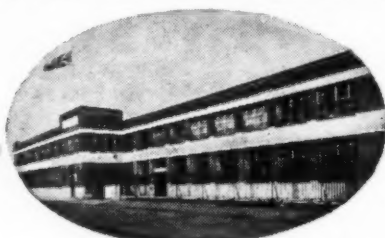
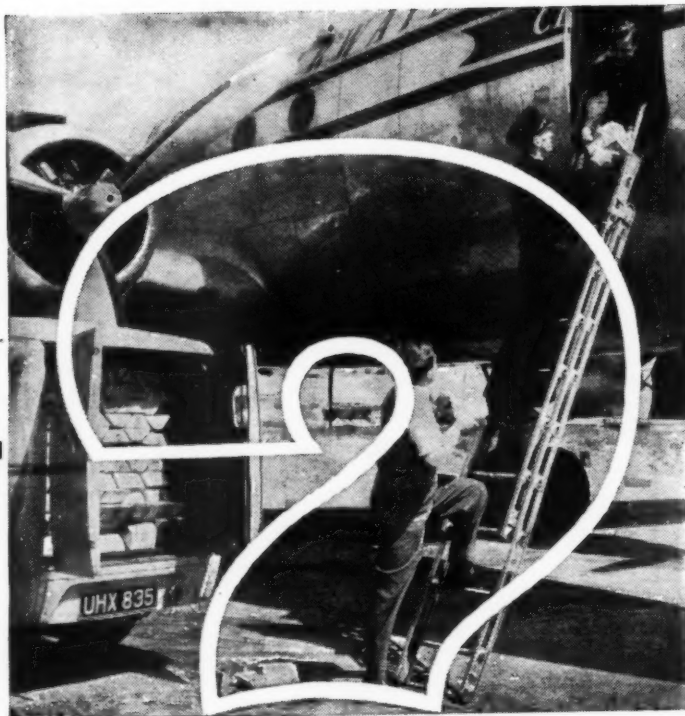
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American 5881—not very different from our KT66) and shows their behaviour and requirements in a wide range of circuits. At the conclusion a chart summarises the comparative features of the arrangements discussed.

It is a pity that little attention is given to the output transformer, which rates no more than a sentence here and there and yet is the one thing on which depends the success of all the circuits described: for, rather surprisingly, nothing is written of the transformerless output stages, now becoming possible, nor is the single-ended output stage considered. There follows a chapter on feedback and damping which is quite excellent and it is obvious that the author is on well-loved ground here. One is struck by the originality of approach to some aspects of the subject, clarifying a feature of modern amplifier design not too well understood by many. The next two chapters deal with the input stages and the various ways of obtaining a push-pull signal for the output stage. The examination of performance is quite detailed and again charted at the end of the chapter.

Matching of input and output circuits (including a brief mention of transistors) are next dealt with, followed by a chapter on equalisation, or compensation as it is more generally known in this country. The mechanical and physical factors which necessitate

compensation in both tape and disc recording are demonstrated and the possible solutions listed. Resonant circuits are almost ignored although they are quite common in tape recorders, using inductors with ferro-ceramic cores. At this point a chapter on speaker distribution and crossovers is inserted and in it the author ventures outside the scope of his book to express opinions on various types of speaker which may well cause raised eyebrows in some quarters, but the summary of most existing circuit practice is reasonably well covered.

Loudness controls are next discussed and the various approaches commonly adopted are detailed, together with a mention of the argument that exists as to their desirability. The high frequency loss which often occurs in mid-position of a volume control is pointed out. Tone controls are the last circuits to receive attention and of course this means some repetition of arrangements already considered under equalisation. However, the treatment is very full and the curves that can be produced are shown, although the way in which the various possibilities appeal to the ear of the listener is not obvious from them. The variable slope filter is not so popular in the United States as it is in this country, but a few details of the best known varieties are included.

G.E.H.

TECHNICAL TALK

Howlers

As my favourite Latin poet once remarked, *Aliquando bonus dormitat Homerus*. And if good old Homer could sometimes nod, what chance is there for us poor lowly mortals to escape a like humiliation? Anyhow, I seem to have done more than nod in my Talk last month. I positively went to sleep. And sure as fate, readers have not been slow to jerk me awake again; and I still stand in a white sheet.

In the first place, I am told by one who seems to know all about the technique of the subject that the process of flame fashioning of sapphires has not yet been brought into operation. I have not yet been able to contact my old friend Major Collaro, who has become Chairman of Camp Bird Industries Ltd. (which is responsible for Power Points) after retiring from his old firm, but it really makes no difference to the comment I made that the E.V. Power Points I examined were perfect in shape and polish.

The second gaffe was a *lapsus styli*! I actually talked about styli of 1 mil. and 2 mils. diameter instead of radius. A not insignificant difference, methinks.

The third one was not so obvious, but I should have known better than make such a remark without directing my mind more particularly to it. It was that the compliance between a stylus and its mounting is a series compliance. I should have been much better advised to apply the rule I myself gave in "Modern Gramophone and Electrical Reproducers" (1929), p. 71: "Consider what would happen if the compliance were made infinite. An infinite capacity will pass electric oscillations completely: it is, in effect, an electric short circuit. So, if the compliance is such that all motion would be stopped if its value were infinite, then it must be in shunt across the line." And obviously, if the compliance between a stylus and its mounting were made infinite there would be no transmission; therefore it must be in shunt. As one of my correspondents, Mr. Crabbe of London University points out, "if the compliance were in series the coupling

to the cantilever would be improved with rising frequency, which is the reverse of the situation under discussion."

The rest of Mr. Crabbe's letter is so interesting that I feel that I ought to quote it in full. Here it is:

"Another point which you raise is also debatable (although more a matter of opinion than the others). This is the question of the most desirable frequency at which to place the H.F. resonance. I have never personally heard this argument that it is better to place the resonance (damped) at 16-17 Kc/s. than to get it as high as possible, and if I did hear it I would suspect that someone was trying to sell an inferior pickup. Presumably the idea is that if you damp the resonance the response will be flat up to the resonant frequency and then fall away rapidly, thereby filtering off all the noise above 16 Kc/s. Now, since very few adults can hear anything above 16 Kc/s. anyway (noise or signal), the whole procedure seems rather pointless, especially since I have yet to hear a pickup using this principle which gives reproduction quite as clean as the best ones using the alternative method (Ortofon G and Ferranti ribbon for instance).

"Since reading your articles on side pressure some months ago I have thought about the matter a good deal, and you might be interested in the following comments on the subject.

"Firstly I take it you would agree that the fundamental cause of side pressure is as follows: Owing to friction between stylus and record a force is applied to the pickup head in the direction of movement of the groove past the stylus. Due to the offset angle, this force produces a moment about the main pivot which is clockwise looking from above. Back at the head this moment produces a resultant force in the direction of the arc described by the stylus, which for all practical purposes is along the radius of the record towards the centre.

"This friction-produced force will be approximately proportioned to the downward pressure and to the surface speed of the record. Both these points I have confirmed experi-

mentally by assessing the rate of traverse towards the centre of a blank disc, of a pickup at various weights and record speeds.

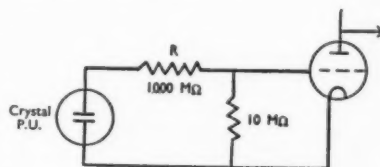
"Now in general it would be true to say that the lower limit for the downward pressure of a pickup is set by its ability to track heavy low frequency modulations, which means that the total lateral compliance sets the limit. The pressure would normally be set so that the most heavily modulated record would just reproduce without distortion, and a small safety margin would then be added.

"The downward pressure is therefore an inverse function of lateral compliance, and the side pressure is a function of downward pressure. Therefore side pressure varies inversely as lateral compliance.

"The main objection to side pressure is that the moving parts may be biased to one side, with various undesired consequences. And it has been assumed that there is a greater risk of this with lightweight compliant pickups than with the older "blunderbuss" type. However, I think that the above analysis shows that this is not so, and that provided all pickups work at their minimum downward pressure, the deviation from centre position of the stylus will be the same for a given record speed.

"The problem remains of discovering whether the deviation is worth worrying about. The method of dynamic balancing which you advocate uses only a blank disc and therefore the friction which arises when the stylus is in a groove is not taken into account. This deficiency you have already admitted. What is more important is that the effective friction is also dependent on the degree of lateral modulation of the groove. This means that at a given surface speed and given downward pressure, the side pressure will start at some fixed low value for an unmodulated groove, and rise to a maximum for a heavily modulated groove. It may well be that a pickup dynamically balanced on a blank disc will suffer a degree of side pressure vastly greater than that allowed for.

"There is only one method that I can think of which will indicate the stylus displacement due to side pressure in a modulated groove. If a crystal pickup is fed into an infinite resistance, then it will produce a D.C. output voltage when the stylus is held to one side. In practice it is impossible to have an infinite resistance and measure the O/P voltage at the same time. But if a very high R is used thus:



the time constant of the crystal capacity and the R would be long enough to make a useful measurement with a valve voltmeter. With this arrangement the pickup could be lowered on to a blank disc, an unmodulated groove, and a fully modulated groove, and the D.C. outputs noted in each case (allowance being made in the last case for the masking effect of the A.C. modulation). By this method the relative side pressure for the three conditions could be calculated and applied to other pickups.

"The knowledge gained as above, although interesting, is of no use unless some sort of servo-mechanism can be devised to apply anti-clockwise moment to the pickup arm which is always related to the instantaneous side pressure of the stylus. But this seems a rather far-fetched solution!

"The change in S.P. across the disc due to varying surface speed can be compensated for

by an arrangement of balance wheel-type springs producing the appropriate anti-clockwise force at the pivot. This enables one to keep the turntable horizontal.

"Despite all that I have said, I personally do not now bother to do anything at all about S.P. on my own equipment. With the Ortofon C which I use, the difference in downward pressure required with and without S.P. compensation is too small to measure, which suggests that the S.P. is only a small fraction of the maximum A.C. forces. This is at a weight of three grammes, which is more than twice the pressure needed to track a heavily modulated flat disc; and therefore the S.P. is twice what it need be for the compliance in question."

Here are my preliminary comments.

1. Adequate resistance damping is desirable for all kinds of pickup mechanism. For one thing it reduces intermodulation quite considerably. The Ferranti pickup has grease damping and one of the difficulties has been, as reported in the American Consumers' Union tests, to prevent the grease from losing its effective contact. If it does, then the intermodulation distortion can rise from under 2 per cent to over 10 per cent.

2. The argument that it is unwise to have a frequency range wider than that required by the circumstances of use is one that has been urged on a number of occasions; in particular, it was impressed on me a few weeks ago in a comment on Crowhurst's book (reviewed elsewhere in this issue) by my youngest son who is Professor of Nuclear Physics at Harvard. I well remember an interesting experiment he and I had with an amplifier some years ago. We had built an amplifier which had a nearly level frequency response down to 1 c/s. We also had a loudspeaker which had such a suspension (and also such a strong magnetic field) that its L.F. resonance was below 10 c/s.; we could in fact count the swings when we blew upon it. But though the amplifier had a calculated output of over 40 watts it proceeded to overload on gramophone records at an output of less than 5 watts; but this condition did not seem to apply for radio inputs. It was not until my son had a look at the loudspeaker that we tumbled to the reason. Fortunately, it was mounted in my hole in the wall so that observation was easy. When we played a record we found that the loudspeaker moved in and out of the gap with quite a large displacement at about 1 c/s. We then found that it was keeping time to the eccentric swing of the record: the signal created in one of our experimental crystal pickups by every swing at 78 r.p.m. passed through the amplifier and severely reduced the margin before overload! After that we took precaution to cut off our amplifiers at an early stage at 30 c/s.

A similar sort of illustration can also be given from Mr. D. T. N. Williamson's paper on Surface Noise to the British Sound Recording Association in 1953.

3. Whilst I agree in general with the remarks on Side Pressure, there are one or two points that are not mentioned. Side pressure is also proportional to the tangent of the angle which is the sum of the offset angle and the tracking error. This means that when the arm is such that the error is at a minimum across the record the side pressure is the same at all points. This is important from the point of view of correction, which is quite easy provided that the carrying arm has not a heavy and long overhang at the back as a counterbalance; in this case there will be a counter gravitational force to that we should wish to use to neutralise side pressure. My next observation is that if a magnetic pickup has a high external magnetic field any iron parts connected with the turn-

table may create a variable side pull; I know of one case where even the spindle creates a side pressure at the inner grooves. The last observation I would like to make at the moment relates to a recent experience. I was testing a new record player which had a pickup that should have played at 8 grms. I found that it jumped the groove until the playing weight had been increased to over 12 grms. There was also an unexpectedly high degree of intermodulation distortion. After some investigation I found that the stylus was tilted laterally at an angle of some 30 degrees to the vertical. As soon as I had corrected the tilt with a pair of tweezers the jumping stopped, the playing weight could be reduced again and the excessive distortion disappeared.

White Noise

In one of my reports this month I mention the use of white noise as a testing tool. White noise is noise that is distributed in frequency more or less uniformly throughout the scale. Now in the old days some of us developed a technique of judging (and adjusting) sound-boxes by the quality of the surface noise they transmitted. This sort of technique has since been developed and can be of great value in preliminary testing of loudspeakers. Some types of coloration are easily recognisable. It does not reveal every fault; but what it does show, it shows quickly and clearly.

I cannot tell you what to listen for; only experience can do that. But I can tell you how

to make an approximation to white noise quite simply so that you can gain the experience for yourselves. All you have to do is to detune a F.M. Tuner so as to give inter-station noise. As one of my colleagues put it to me, this is perhaps better described as Pink Noise rather than White Noise. But it is sufficiently near to be used for testing. Try it by switching over from one loudspeaker to another. You will be surprised how revealing it is. Incidentally, the Quad Electrostatic sounds particularly good on white noise.

But don't run away with the idea that the white noise test is conclusive. It is only one of the hurdles. A speaker which passes it may still be faulty and capable of distorting; but if it doesn't pass, you may be sure that it is capable of improvement.

3rd London Audio Fair

The third London Audio Fair will be held at the Waldorf Hotel, Aldwych, London, from Friday 18th to Monday 21st April next. Tickets are obtainable on application to our Trade Office at 11 Greek Street, London, W.1—stating the day for which tickets are required and enclosing a stamped addressed envelope. (The general public will not be admitted before 4 p.m. on Friday 18th. Trade tickets are available from 11 a.m. on that day.) There will be no B.S.R.A. Exhibition this year but they will have a room at the Audio Fair.

EDITORIAL NOTES

The Sounds of Time

In December 1949 Oriole Records released a remarkable set of five 12-inch 78 r.p.m. discs portraying in sound the years from 1934 to 1949. At the time the records were discussed by Sir Compton Mackenzie, who wrote as follows:

"The Sounds of Time is the story of the fifteen years from 1934-1949 told by a most skillfully chosen series of excerpts from broadcasts during perhaps the most momentous epoch which humanity has known. Not less than 100,000 discs in the storehouse of the B.B.C. were consulted in order to gather from them material for this sequence, which has been written by Frederic Mullally and narrated by John Snagge. . . . No school in the country should be without this collection, and it is good to be able to praise the tact with which Frederic Mullally has performed his very difficult task. It could have been so easily spoiled by touches of false sentiment and garish rhetoric, and those have been avoided. It is hardly necessary to add that John Snagge's narration is perfect, and it is a feat to read for so long without wearying the listener. The result is a drama which can be heard over and over again, and I cannot imagine a more welcome entertainment for any host to offer his guests."

"It is all here—pageants of historic speeches by King George V, King Edward VIII, His present Majesty, Princess Elizabeth, Mr. Winston Churchill, President Roosevelt, Lord Mountbatten, Secretary of State Marshall, Neville Chamberlain, F. M. Montgomery, General MacArthur, General Eisenhower, Mr. Attlee, Pandit Nehru and many others too numerous to mention. There is the sound of the Germans marching into Czechoslovakia, of British Tommies crossing the Belgian frontier, of the Battle of Britain, of a bomber crew over Berlin, of victory celebrations in Whitehall, and of that poignant broadcast when the dirigible Hindenburg burst into flames at Lakehurst, New Jersey, in May, 1937. But to mention some of the contents of this wonderful

album does less than justice to the patience, the care, the dramatic skill, and the emotional effectiveness with which they have been woven into a sound pattern. Something more was needed than to rouse the interest of the listener: that was easy. Interest, however, like curiosity, is quickly satisfied. What I want to salute is the way that Frederic Mullally has turned curiosity into a dramatic experience, which like great tragedy purges the emotion and chastens the mind. Recorded sound has given a vitality to recorded history which the pen, wielded never so artfully, never so solemnly, never so truthfully, never so poetically, has not given to it and could not have given to it."

The 78 r.p.m. discs have now been transferred to one 12-inch LP (Oriole MG20021—39s. 7½d.). Bearing in mind the nature of the excerpts the quality of sound is naturally variable, and there is some background noise even to the commentary.

Walt Disney and Pye

As a result of the finalisation of a new long-term agreement between Walt Disney Productions and Pye Group Records, Pye will henceforth be distributing the "Disneyland" and "Mickey Mouse" series of records in this country. The first release in April will feature *Creakin' Leather, Bambi and Perri*.

Catalogues

The following manufacturers' record catalogues are now available: "His Master's Voice" 1957/1958 (up to June 1957)—3s. Columbia, Parlophone and M.G.M., 1957/1958 (up to June 1957)—4s. Decca (up to October, 1957), LP, EP and Classical standard 45 only—5s. London L'Oiseau-Lyre (up to December 1957)—2s. 6d.

Argo Records

Argo Records have now moved their offices to 113-115 Fulham Road, London, S.W.3. Next month it is hoped to review the first release of the complete works of William Shakespeare which Argo are producing in association with the British Council.

Britain's Best Hi-Fi Equipment

We have devoted over 23 years entirely to the design and manufacture of audio equipment and we are proud of our position as leaders in this field. We were the first firm in the world to design and market Amplifiers having a total distortion content as low as 0.1% ; a claim which was received with incredulity in 1945, but which was subsequently confirmed by the National Physical Laboratory and has become an accepted world-wide standard.

High engineering ideals have guided our efforts, and Leak Amplifiers have been the choice of the B.B.C., Commonwealth and foreign Broadcasting authorities and Recording Studios. This acceptance by professional audio engineers has led to a demand for Leak equipment from music lovers throughout the world.

On the important question of prices it is appropriate to mention one of the basic principles of Leak design. From long experience and by extreme attention to design details during development work on the pre-production models, we enable our craftsmen to achieve a high output per man-hour. The labour costs thus saved offset the increased cost incurred for high grade materials, components and finishes, and this, together with quantity production (made possible only by a world-wide market), explains how quality products may be sold at reasonable prices.

An important Test Report

Independent laboratory tests of the Garrard 301 transcription turntable were recently carried out by Audio Instrument Company Inc., New York, U.S.A., under the direction of Mr. C. J. Label (Chairman of one of the groups which prepared the NARTB Standards). It was necessary that the pickup and amplifier system should conform in response to the RIAA—New AES—New NARTB response curve within ± 1 db, and in the tests of this excellent transcription unit the components selected for use as complying with this requirement were a Leak tone arm fitted with Leak cartridge and a complete Leak pre-amplifier and power amplifier Model TL10. The full test report appeared in the February, 1957, issue of "Wireless World," pages 22 and 23.



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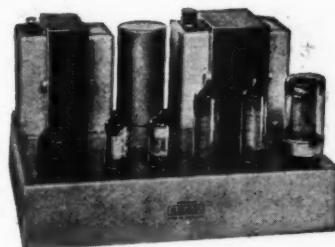
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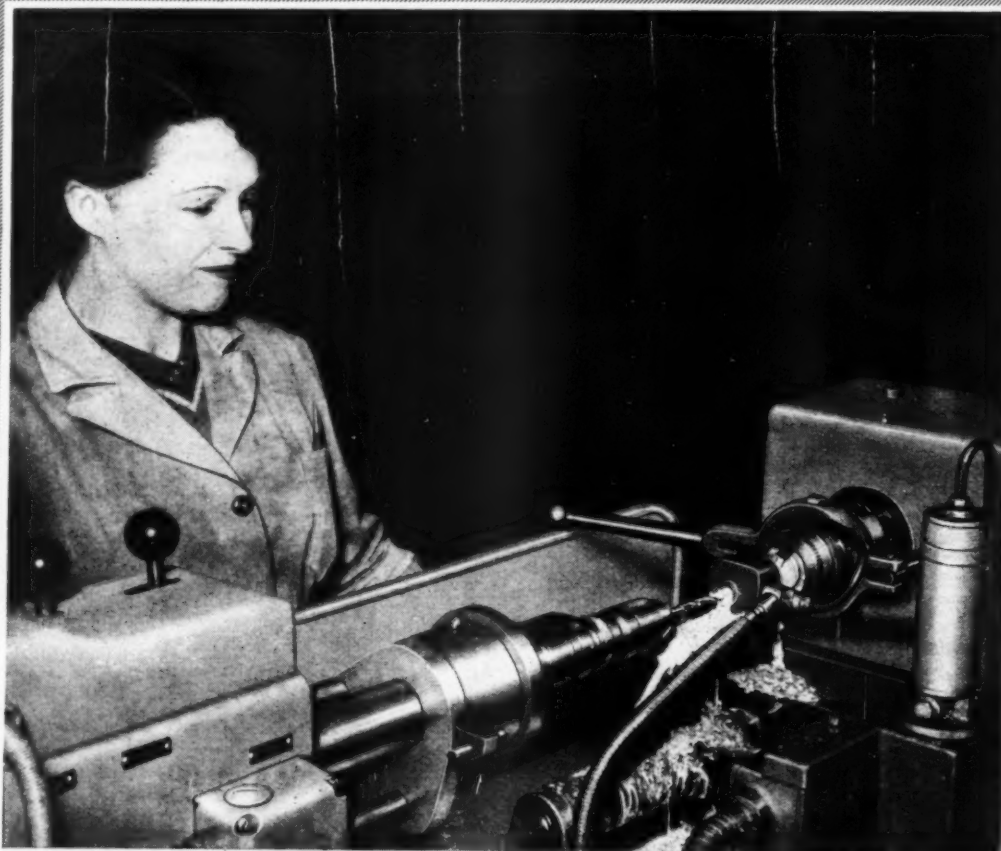
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Classical LP Catalogue

The March edition of THE GRAMOPHONE Classical LP Catalogue will be on sale by the middle of this month. In just under 300 pages are listed the full details of all Classical LPs, MPs, 45s and Recorded Tapes issued since June 1950, and currently available in this country. Full casts are given for all complete operas in a special index with other indexes listing Composers, Artists and Titles. In addition there is an alphabetical index of record prefixes showing the manufacturer, size, speed and price of each one, whilst all records listed in the catalogue carry a specific reference to the date when they were reviewed in THE GRAMOPHONE. Thus, the catalogue may also be used as an index to all Classical reviews published since June 1950.

The catalogue is available from all Record dealers, price 3s. 6d., or direct from the publishers at 49 Ebrington Road, Kenton, Middlesex, price 3s. 6d., plus 6d. postage. Annual subscription (four issues), 15s. 6d.

Cetra Records

In the past all Cetra records sold in this country were pressed in Italy. However, now as the result of some expansion on the part of Rare Records, the distributors, the majority of these records will now be pressed in the United Kingdom. As a result the following revised prices, effective from March 1st, are announced. LP: 12-inch LPC—41s. 9d.; 10-inch LPV—30s. 11d.; 10-inch LPE—27s. 10d. EP—7-inch EPO—15s. 3d. Standard 45 SPO—10s. 5d.

Miniature Scores Received

Rosza: Concert Overture, Op. 26 (10s.) Eulenburg, 36 Dean Street, London, W.1.

Walton: Cello Concerto (21s.). Oxford University Press, 44 Conduit Street, London, W.1.

Dvořák: Sextet in A major, Op. 48 (11s.); Symphony No. 6 in D major (22s.); Quintet in A major, Op. 81 (10s.); Othello, Op. 93 (9s.). Janacek: The Diary of one who vanished (8s. 6d.). Kodály: Missa Brevis (10s.); Peacock Variations (10s.). Boosey & Hawkes, Regent Street, London, W.1.

Books Received

Gustav Mahler, a study by Bruno Walter (Hamish Hamilton, 12s. 6d.). Mahler died in 1911 and this book was written to mark the 25th anniversary of his death. This republication and new English translation carries a revised preface by Dr. Walter.

Opera Annual, edited by Harold Rosenthal (John Calder, 25s.). The fourth edition of this annual follows pretty closely in the pattern of its predecessors. It includes reviews of the principal opera seasons in London, New York, Italy and Germany, together with reviews of outstanding operatic recordings, a list of world premieres and an operatic obituary.

Caruso—His Life in Pictures, by Francis Robinson (Thames & Hudson, 42s.). Pictures, together with captions and narrative tell the life story of Caruso. An appendix contains a discography by John Secrist.

Shining Trumpets, by Rudi Blesh (Cassell, 25s.). Here is a revised edition of Blesh's History of Jazz containing a postscript tracing the progress of jazz during the nine years since the publication of the original volume.

High Fidelity Sound Reproduction, edited by E. Molloy (Newnes, 20s.). With an introduction by Harold Leak, this 200-page book contains ten chapters on the pursuit of high fidelity reproduction under such headings as: The Acoustics of Sound Reproduction; Amplifiers and Pre-amplifiers; Loudspeaker Enclosures; Electrostatic Loudspeakers; Record Reproduction and Tape Recordings.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

Organ Recitals

Mr. H. S. Parker (Correspondence, February) would like record companies to turn from Bach's organ music and offer us "some works from the great masters, such as we customarily enjoy at organ recitals". But of those he suggests only possibly the Guilman pieces would merit a performance or recording today.

The Handel, Mendelssohn and Sibelius arrangements are no doubt relics of the days when much orchestral music had to be arranged and played on the organ for it to be heard at all by a large section of the public. With radio and records, and the far more desirable public concert, giving us plenty of good orchestral music, there is no longer any need for spurious arrangements, and surely they and such old warhorses as the "Storm" Fantasies of Lemmens and Meale have largely disappeared from recital programmes. I hasten to add, though, that a certain transcription from Mendelssohn rarely fails to please at weddings, and I would certainly not advocate dropping it, though I have (by request) substituted Karg-Elert's "Nun danket" with success.

Nowadays the serious recitalist does concentrate on music written for the organ, and the record companies seem to recognise the fact. However (and here I would agree with Mr. Parker) there is plenty of room in the catalogues for something a little different. There is a large amount of various Baroque, Bach, Handel and even César Franck available for which we are properly grateful, but so much remains untapped, notably from the eighteenth-century English composers, and from more recent times. Stanley, Boyce, the Wesleys, Rheinberger, Karg-Elert, Elgar, Herbert Howells, Healey Willan, Flor Peeters, Dumfries and so many more composers of splendid organ music have hardly a mention in the lists.

Surely there is far more need to make some of this music more familiar, than to give us again the chestnuts of the Goss-Custard era.

Whitton, Middx.

M. F. WHITE.

As a collector of organ records for over 30 years, I read your correspondent H. S. Parker's letter, with interest. The question of what works shall be recorded is a vexed one. All those listed by Mr. Parker have been recorded in the past. Many, however, are transcriptions which can well be done without, and the others would be unacceptable in some circles today.

At present only Bach and so-called "baroque" music, played by foreign organists on "baroque" instruments seem to be recorded for issue in this country. There appears to be endless and needless duplication. I am quite certain the organ enthusiast does not want duplication (particularly of Bach), whilst the man in the street desires something which appeals to the ear. Beyond a few minor items, the recorded repertoire has never gone much beyond Bach, Franck and some modern French works. I have always felt there would be a good market for carefully chosen organ music, well recorded on a suitable organ in a suitable building. Many of the earlier recordings were unsatisfactory as these conditions were not fulfilled. It is very desirable to hear a cathedral organ, but much which has been recorded (and incidentally broadcast) is nothing more than a meaningless jumble. Organ recordings cannot be profitable to the companies as there can never be a great buying public for them.

It is a modern trend to decry "romantic" music and we are in a period when only pre-Bach or the very modern are considered fashionable. Admittedly, a lot of second and third-rate organ music was played 40-50 years ago, but composers such as Harwood, Hollins, Wostenholme, Stanford and Whitlock, to name only a few, have composed much that is fine music and well written for the instrument.

In America, where the general public is more organ conscious than here, there appears to be a demand for all types of organ music. A great variety of organ records is available made on organs capable of reproducing the effects the composers desired. Undoubtedly an opportunity exists for an enterprising company to record organ music, played on a typically English organ and by an English organist.

Hadleigh, Essex.

H. F. MACKLIN.

Musical Comedy

Listening to W. Macqueen Pope's excellent broadcast last week on the history of the Prince of Wales's Theatre, it occurred to me how terribly handicapped he was by the almost total lack of recordings of the many delightful Musical Comedies produced there in the early days of the century.

In fact, it is a never-ending source of astonishment to me that the Golden Age of English Musical Comedy (1900-1914) is completely ignored by the recording companies, as well as by those responsible for the Light Music programmes of the B.B.C.

There must be thousands of people in my age group who remember the enchanting scores of Lionel Monckton, Paul Rubens, Leslie Stuart, Sydney Jones, etc., and who would give a lot to have complete recordings of shows like *The Quaker Girl*, *Floradora*, *Our Miss Gibbs*, *The Arcadians*, and others too numerous to mention.

The fact that it is almost as difficult to get seats for the Sadlers Wells revival of *The Merry Widow* as it is for *My Fair Lady* surely proves that there is an enormous public for the old "musicals", which really deserved the title *Musical Plays* far more than the rubbish foisted on the present-day theatre-going public under the same heading.

London, W.1.

HENRY KENDALL.

Hi-Fi Service

In fairness to the Hi-Fi industry, and in sharp contrast to Mr. Poulton's experience, I should like to bear witness to at least one manufacturer's speed and courtesy. I recently had my Leak TL10 amplifier, preamplifier, and cut-off and slope control unit overhauled by the makers and returned to me within the space of 10 days, and at very moderate cost.

Perhaps if Mr. Poulton were to drop a note to the manufacturer of his equipment he might find that they too were willing to carry out this type of work.

Kinlochleven, Argyll.

S. K. LIVINGSTON.

Stereo Sound

Of course, I read with great interest the details in the February issue, on page 393, Stop Press on Stereo Sound, but I cannot help feeling that the LPs as at present offered to the public, are still far from perfect! There are still far too many turned out that have glaring faults—bad balance, pre-echo, harsh tones, especially with piano recordings, and a great many surfaces are anything but silent! Also many records are turned out to the dealers with blemishes.

When all these things have been overcome, then, I think, the time would be ripe for Stereo Sound!

London, N.W.3. (Mrs.) M. G. DOBELL.

20th Century Folk Mass

Shame on you! I read your magazine avidly and think your critics not only delightfully humorous but eminently fair. This made my disappointment at your criticism of Beaumont's "20th Century Folk Mass" far greater than it otherwise would have been, for it seemed to me your critic condemned it for all the wrong reasons.

I am sure Beaumont makes no claim to being a writer of great music nor did he think to write "Great" music when he composed this. How many Masses are "great" music and of those that are, how many can the ordinary churchgoer sing? You hear performances of the great masses not in churches but at concert halls. If, as I suspect, Beaumont was writing a mass for the "folk" of this country in an idiom they can understand and enjoy—and furthermore can actually sing in church, has he not succeeded?—and is it not by this yardstick that his music should be judged?

Surely no lover of music can think that much of the music sung in the average church today is anything but very ordinary. Many of the hymns were written by composers of no greater talent than Beaumont, and often in a frigid and dreary Victorian idiom which calls for solemnity rather than enjoyment. (I know Stanford wrote a lovely Te Deum and Gibbons, Byrd and so on wrote glorious, great, church music to which I love to listen, but these are a minority and are not often performed in the average English church. When they are the congregation stands speechless). Now your critic grumbles because "Now thank we all our God" is set to a new tune—are we to sing it to the old one for ever?

No, it won't do. The music of the church needs breaths of fresh air just as other music does, and this work is fresh air—a passing breath perhaps, but a courageous one, and, if it fills the empty churches with "folk" praising God and enjoying doing so, then who are we to say that Beaumont isn't successful?

Sanderstead, Surrey. D. B. P. BLACKWELL.

Opera Terms

I have been confused by apparently conflicting remarks, that have appeared in your journal with relation to qualities in operatic performances, significant to the opera concerned.

For example: there has been considerable discussion about Toscanini and his choice of artists in his Verdi productions. Often I have read in THE GRAMOPHONE about "Singer's Opera" and "Conductor's Opera" (whatever these Art Forms may mean) and then in your February issue, 1957, Mr. Spike Hughes, writing about *La Traviata* as conducted by Toscanini, said . . . "It must have been a shock to find that what is commonly regarded as a 'Singer's Opera' (an Art Form Verdi never recognised) (?) (!) * had been transformed not as some suggested into a 'Conductor's Opera' but into a 'Composer's Opera' (* additional punctuation supplied by correspondent).

I must confess I am a novice to opera, as my musical interests have until recently, lain in other fields, but this strange jargon peculiar to critics and opera enthusiasts alike, has caused me much puzzlement. Is this problem of "whose opera's which" only a matter of personal opinion or is the answer deeper and more universal in its implication?

Bath.

ROGER BUTLIN.

P.H.-W. writes:

A singer's opera—an excellent term and in no sense jargon—is one where everything depends on the singer e.g. *La Sonnambula* on which millions could be spent in the way of conductor, producer and chorus, but which will be as nothing unless the singer is there to sing

sublimely. Just so, there are actor's plays, e.g. *The Bells*, which is rot on paper but electrifying when an Irving goes into action and "makes" the big scenes. A conductor's opera is, on the other hand, an opera such as *Die Götterdämmerung* where the controlling hand of the maestro is ultimately more important than any single solo contribution. (To follow the play analogy, a producer is often more important in Chekov than any single character). Of course all operas are, or should be, composer's operas first and foremost, and Mr. Butlin's comment misfires in respect of Spike Hughes' most intelligent observation that *Traviata* under Toscanini was neither a soprano's outing nor a maestro's stomping ground but was the work as Verdi himself so passionately imagined it.

P.H.-W.

Apology

McCann-Erickson Advertising Limited, Advertising Agents, regret that in the November issue of THE GRAMOPHONE a photograph of the Chairman of the Players' Theatre was used in an advertisement for a Columbia record entitled "The Variety Singers and their Chairman—An Old Time Music Hall—2nd House". This photograph was used through an unfortunate mistake on their part. The record has nothing whatsoever to do with the Players' Theatre, to whom McCann-Erickson Advertising Limited wish to apologise for any loss or inconvenience caused by their error.

FEDERATION AND SOCIETY NOTICES

The National Federation of Gramophone Societies will gladly supply information and advice concerning the establishment of new Gramophone Societies. Send a sixpenny postal order to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, for a circular of suggestions and other helpful literature.

Notices for inclusion in the May issue of The Gramophone should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by April 5th. Acton & District G.S. Monthly on Mondays at the King's Arms, Acton Vale, at 7.30 p.m. Refreshments available. Next meetings, March 10th and 31st. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Bookham G.C. Alternate Thursdays at 8 p.m. at the Old Barn Hall, Great Bookham. Next meeting, March 6th. Hon. Sec., 34 Downlands Road, Great Bookham, Leatherhead.

Bradford G.S. Fortnightly at Catholic Bookshop, Sunbridge Road, Bradford. Hon. Sec., 8 Park Terrace, Lightcliffe, Nr. Halifax.

Bushey & Watford G.S. Weekly on Tuesdays at 7.30 p.m. at the Galahad Room, Methodist Church, King Edward Road, Oxhey. Hon. Sec., "Dun-I", Folly Pathway, Radlett.

Cheltenham G.S. Alternate Mondays at Playhouse, March 3rd—Scott Goddard. March 31st—Harold Rosenthal. Hon. Sec., 23 Imperial Square, Cheltenham.

Dulwich & Forest Hill G.S. At 7.45 p.m. on March 7th and 21st at 2 Jews Walk, Sydenham. Hon. Sec., 87 Broadfield Road, S.E.6.

Dundee R.M.S. Alternate Tuesdays in Messrs. Kidd's, Reform Street. Hon. Sec., 115 Dundee Street, Carnoustie.

East Ham G.S. Second Tuesday of each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Warde Road East, Ilford, Essex.

Edinburgh G.S. 11th Season. For particulars apply Sec., 18 Hartington Place, Edinburgh, 10.

Enfield R.M.S. First and third Friday each month in Room 1 of the Enfield Grammar School at 8 p.m. Hon. Sec., 88 Halstead Road, Winchmore Hill, N.21.

Epsom G.S. Alternate Fridays in the Oak Room, West Hill House, at 8 p.m. Hon. Sec., 31 Pound Lane, Epsom.

Falkirk G.S. Those interested in this newly formed Society are asked to contact the Hon. Sec., 18 Meeks Road, Falkirk.

Goodmayes G. & M.S. March 13th—Piano recital by Mimi Robertson. March 27th—Film, "Aida". Hon. Sec., 98 Blythwood Road, Goodmayes.

Guildford G.S. Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place. Hon. Sec., "Lyndhurst", Thursley Road, Epsstead.

Hammersmith G.S. Alternate Fridays in Westcott Lodge, W.6, at 8 p.m. Next meeting, March 14th. Hon. Sec., 42 Rylett Road, Shepherd's Bush, W.12.

Henry Wood G.C. Listen in armchair comfort in the spacious music room at 4 Beulah Hill, S.E.19, every third Sunday at 6.45 for 7 p.m. Write to Hon. Sec. at above address.

Ipswich G.C. Each Friday at 7.45 p.m., Ritz Cafe, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

Lancing R.M.C. Each Monday at 8 p.m. in North Lancing Women's Institute Hall, West Lane, Lancing. Hon. Sec., 60 First Avenue, Lancing.

Louth G.S. This new Society meets on the last Monday in the month at 7.30 p.m. at Hansons Cafe. Hon. Sec., 28 St. Michael's Road, Louth.

Leicester G.S. Alternate Mondays at 7.30 p.m., Congregational Church Hall, North Bond Street. Hon. Sec., 10 Cottage Lane, Desford, Leics.

Leigh G.S. Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.

Manchester G.S. Sec., 3 Kingsley Avenue, Urmston, Nr. Manchester. Alternate Mondays at 7.15 p.m. at the International Club, 64 George Street, Manchester, 1 (behind Art Gallery). Next meeting, March 3rd.

North Manchester G.S. Alternate Tuesdays at Allot Mount, Bury Old Road, Manchester, 8, at 8 p.m. Next meeting, March 4th. Hon. Sec., 9 Queens Drive, Prestwich.

Nottingham R.C. Every Monday at 7.30 p.m., Woodthorpe House, Mansfield Road, Sherwood. Hon. Sec., 103 Percival Road, Sherwood.

Oldham G.C. Alternate Sundays at 7.45 p.m. at Worsley Park Study Centre, Worsley. Hon. Sec., 16 Valley New Road, Royton, Oldham.

Orpington G.S. Alternate Mondays in Orpington Library at 8 p.m., whatever the weather. March 10th and 24th. Hon. Sec., 13 Hillcrest Road, Orpington.

Penge G.S. Tuesdays at 8 p.m. in Penge Public Library, Anerley Road. Enquiries, Harold Gomme, 143 Croydon Road, S.E.20.

Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool, 1. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Putney G.S. Alternate Mondays at 8 p.m. in the Crew's Cabin, Star and Garter Hotel, Putney Bridge. Next meeting, March 3rd (Robin Golding). Hon. Sec., 6 Combemartin Road, S.W.18.

Queens M.C. (Bromley). Hon. Sec., 47 Palace View, Bromley. Every third Saturday at 7.30 p.m. at Central Hall, London Road, Bromley, Kent. Next meeting, March 8th.

Recorded Vocal Art Soc. Alternate Thursdays in the Cock Tavern, 27 Great Portland Street, W.1. Next meeting, March 13th at 7 p.m. Hon. Sec., 10 Arlesford Road, S.W.9.

Richard Tauber Apprecn. Soc. Approximately monthly on Sundays in South London Area. March 23rd, April 13th. Hon. Sec., 60 Sisters Avenue, Clapham Common, S.W.11.

Ryde R.M.S. Each Wednesday at 8 p.m. in Royal York Hotel, Ryde. Hon. Sec., Roslin, Chilterton, I.O.W.

Sheffield G.S. Alternate Mondays at 7.30 p.m. in Y.M.C.A., Fargate, Sheffield, 1. Hon. Sec., 52 Whirlowdale Road, Sheffield, 7.

Southampton & District G.S. Alternate Fridays at the Polygon Hotel, at 7.30 p.m. March 14th and 28th. Hon. Sec., Arlington, Burgess Road, Southampton.

Southgate & District R.M.S. Second and fourth Wednesday each month at Crown Hotel, Chase Side, at 7.30 p.m. Next meetings, March 12th and 26th. Hon. Sec., 49 Dale Green Road, New Southgate, N.11.

Verdi Soc. Twice monthly on Tuesdays at 7.30 p.m. at the Walker Art Gallery Lecture Hall, Liverpool, 3. Hon. Sec., 39 Sutcliffe Street, Liverpool, 6.

Warrington Opera C. Each Thursday, Small Art Gallery, Museum, Bold Street, at 7.30 p.m. Hon. Sec., 21 South Dale, Penketh, Warrington.

Widnes & District G.S. Alternate Fridays at 7.45 p.m. in Wimbleton Community Centre, St. Georges Road. Next meeting, March 14th. Hon. Sec., 18 Herbert Road, S.W.19.

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"The Gramophone" Exchange & Mart

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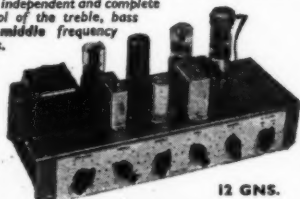
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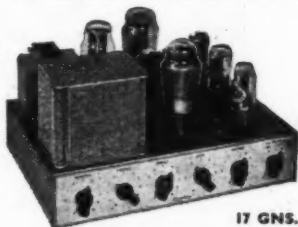
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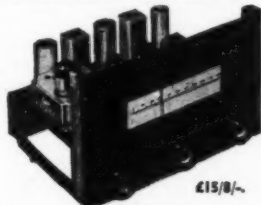
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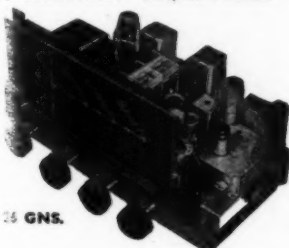
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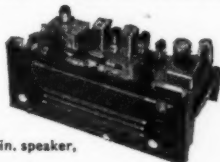
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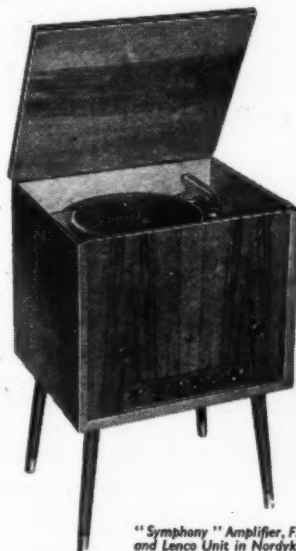
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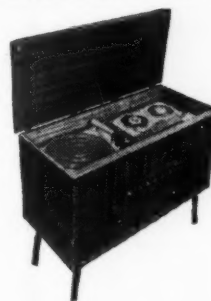
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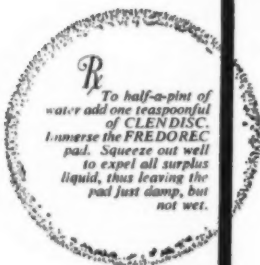
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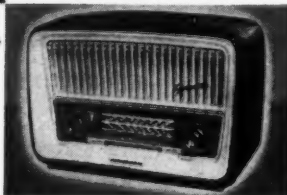


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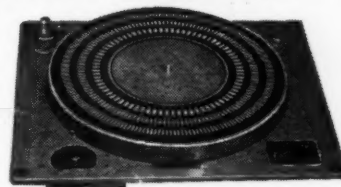
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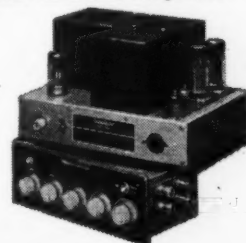
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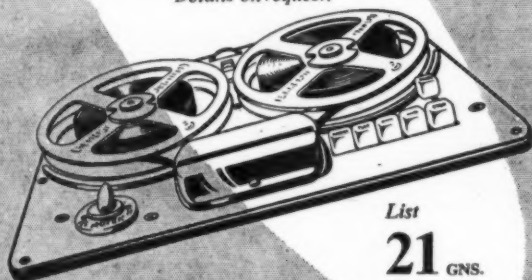


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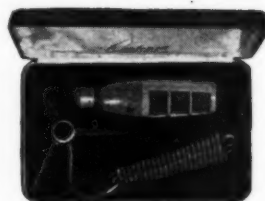
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Cadenza
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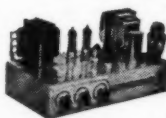
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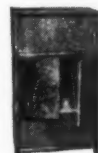


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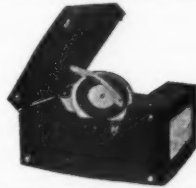
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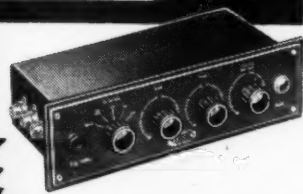


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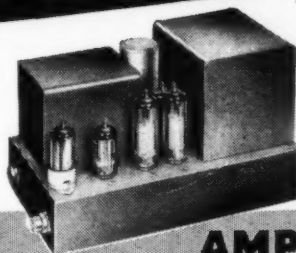
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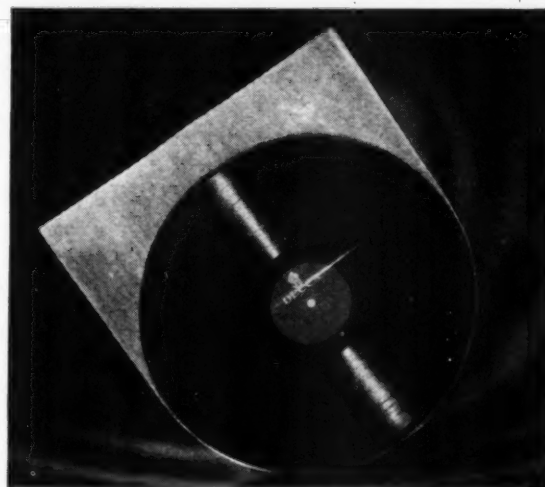
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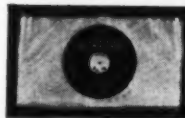
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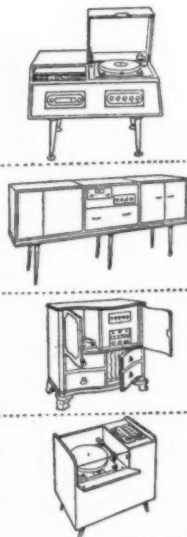


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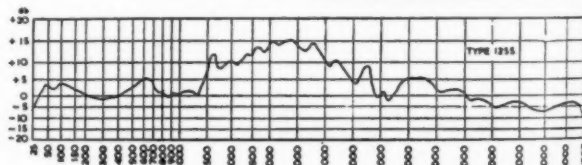


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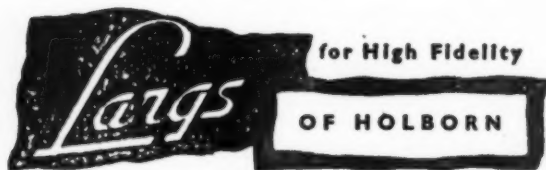


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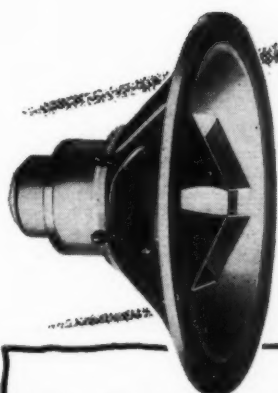


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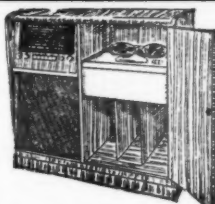
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HI-FI EQUIPMENT CABINETS



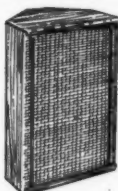
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Takes any make of tape-deck or record player, amplifier, pre-amplifier control unit, and radio tuner.
£13.13.0. (Packed Flat)



The Serenade. Veneered with finest selected walnut, beautifully polished to a medium shade; this attractive cabinet has generous storage space, with board sliding out smoothly on metal rollers. £12.19.6.

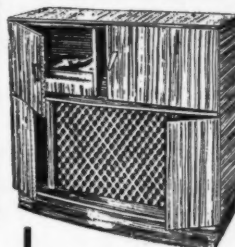
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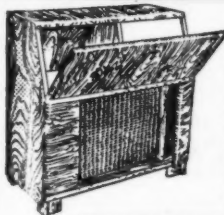
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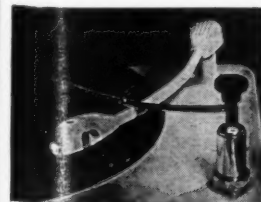
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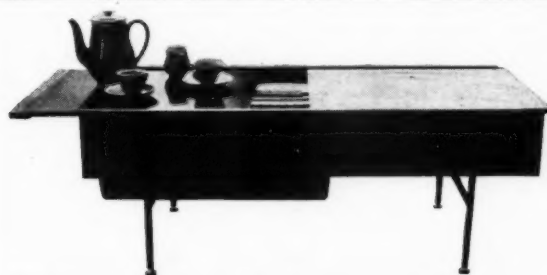
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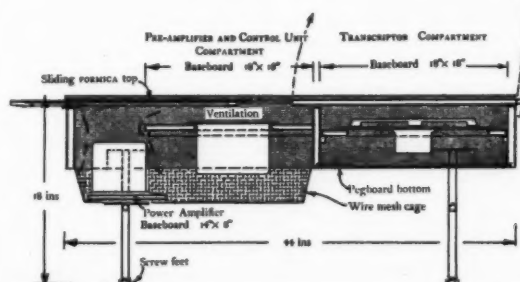


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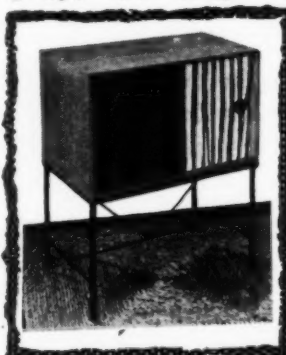
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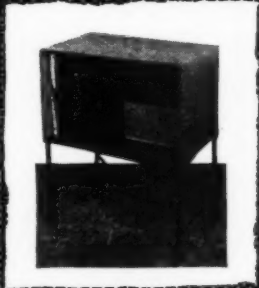
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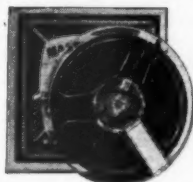
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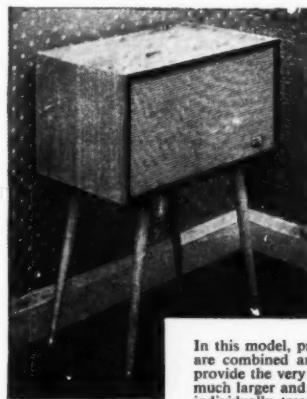
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